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DOUBLE ULTRA EXCITEMENT

RUNE #3 is two comics in one. Flip it over to discover the first issue of ULTRAVERSE PREMIERE #1. The double sided excitement continues every month, as ULTRAVERSE PREMIERE piggybacks onto a different Ultraverse title, floating from book to book throughout the entire Ultraverse. ULTRAVERSE PREMIERE #2 will be in MANTRA #10 and ULTRAVERSE PREMIERED #3 can be found in PRIME #12.

Weighing in at a hulking 64 pages, and showcasing the talents of Darick Robertson, Hoang Nguyen, and Barry Windsor-Smith, ULTRAVERSE PREMIERE is packed with excitement and will explode off the shelves! Expect characters like MANTRA's *Warstrike* to star in his own solo series, and keep an eye out for new Ultraverse heroes WHO HAVE NEVER BEEN SEEN ANYWHERE BEFORE! (ULTRAVERSE PREMIERE #1 features the debut of *Ripfire*.)

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HE'S ON A MISSION OF FAITH...
HEAVEN HELP THOSE WHO STAND IN HIS WAY!

PROPHET

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COMICS MOST EXCITING NEW TALENT, STEVEN PLATT, EXPLODES INTO THE PAGES OF PROPHET BEGINNING IN MARCH

EXTREME

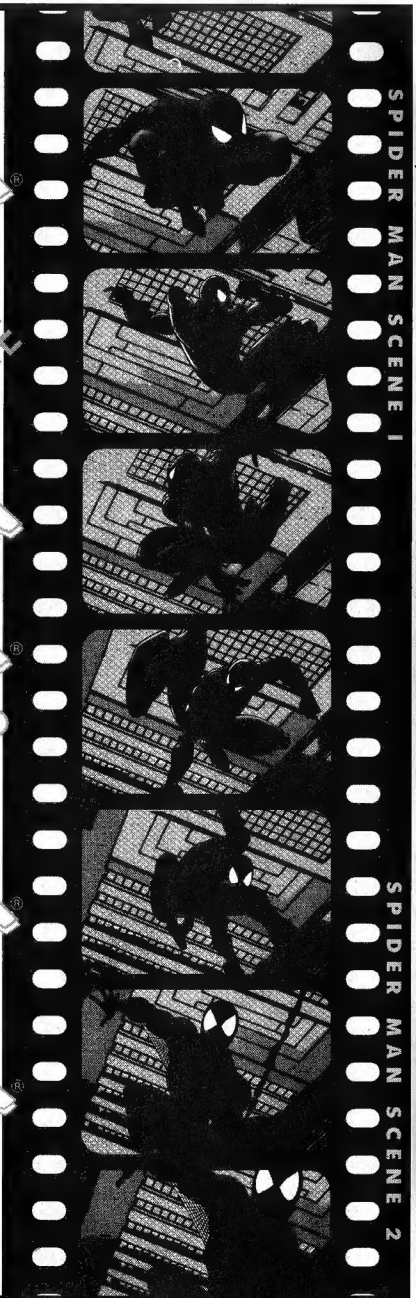
image

SPIDEY SWINGS TO THE SMALL SCREEN!

That's right, true believers! An all-new action-packed Spider-Man Animated series premieres this Fall on Fox. And this April, Marvel celebrates in web-spinning style by polybagging all of Spidey's regular books with a 16-page preview featuring inside info on the upcoming cartoon show and the startling new direction in store for Spidey's books. Each title also comes with one of six comic-sized Spidey custom printed cels based on the animated series! The package is bound to leave you climbing the walls in anticipation!

The books to watch for will be:

- **SPIDER-MAN #46**
- **WEB OF SPIDER-MAN #113**
- **SPIDER-MAN CLASSICS #15**
- **AMAZING SPIDER-MAN #390**
- **MARVEL TALES #286**
- **SPECTACULAR SPIDER-MAN #213**



MARVEL COMICS

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FUTURE PICKS

To: CVM reader **From: *Comics Values Monthly***

This month *CVM* takes a trip on the Vertigo train as we chat with the creators about the past, present and future of DC's popular imprint. We also pop down the pub with Garth Ennis and discover that the "demon drink" ain't so bad after all.

After closing time, *CVM* heads for Sanctuary Press, the home of the Hildebrandts, for tales of horror and fantasy.

Then we move to Now to check in on the return of Now Comics superhero group, the Syphons.

Finally, with just one magic word, we summon up a history of the World's Mightiest Mortal, Shazam.

All this and our regular features including the final part of Marv Wolfman's "Writer's Block" and a spectacular Swamp Thing poster.

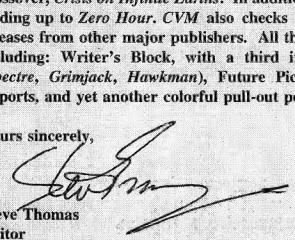
Don't miss these upcoming *CVM* issues:

1) *CVM* #93 steams up your windows as we focus on two of today's hottest comic producers, Extreme and Homage Studios. We peer inside Extreme Studios to check in on their latest crossover for 1994, "Extreme Prejudice". The Image profile continues as we pay "Homage" to Jim Lee and Marc Silvestri's studio creations, exposing the covert activities and counter-intelligence reports with their latest crossover, *The Kindred*. Finally, we follow up on *CVM* #91's interview with Stephen Platt and find out how his plans for *Prophet* are developing. John Ostrander begins his first installment on "Writer's Block", and we include yet another "Extreme(ly) Imaginative" pull-out poster of the "Prophet(able)" by Stephen Platt.

2) *CVM* #94 focuses on the release of Art Thibert's regular monthly *Black and White* title. We also take a look at the future of Axis Comics, the new company that publishes *Tribe* by Todd Johnson and Larry Stroman. *CVM* also checks in at the DC offices to track Superman's latest adventures. In addition, we explore the impact of women inside the comic industry, from the executive and editorial standpoint, to the role of women in the comics themselves. (Included here will be interviews with some of the more prominent women in the comic book field.) This month's pull-out poster is supplied by Art Thibert.

3) *CVM* #95 brings you up-to-the-minute news with DC's major shake up, *Zero Hour*. This earth-shattering summer project promises a few shocks and surprises in DC's effort to resolve the problems created by the 1985 "Crisis" crossover. We turn back the clock to examine the original multi-universe crossover, *Crisis on Infinite Earths*. In addition, we track the "critical" events leading up to *Zero Hour*. *CVM* also checks in on the other "hot" summer releases from other major publishers. All this and our regular departments including: Writer's Block, with a third installment by John Ostrander (*Spectre*, *Grimjack*, *Hawkman*), Future Picks, Back Issue Bits, Regional Reports, and yet another colorful pull-out poster.

Yours sincerely,



Steve Thomas
Editor

DC's Vertigo imprint, always a popular line, is preparing for a few new directions with existing books, and several new titles to be released in coming months. April shipping titles include the three part series *Witchcraft*. Mildred, Morgana and Cynthia, the trio of witches introduced in the pages of the very popular *Sandman*, are each featured in their own story in the three issue series. James Robinson (*The Golden Age, Showcase '94*) and Alisa Kwitney (*Vertigo Visions: Phantom Stranger*) provide the scripts with Peter Snejbjerg (*The Childrens Crusade, Hellblazer*) supplying the art for issue #1, Michael Zuli (*Sandman*) drawing issue #2 and Steve Yeowell (*Sebastion O*) illustrating issue #3. Teddy Christiansen (*Grendel: Four Devils, One Hell*) does the framing sequences and Michael Kaluta (*The Shadow*) provides all three covers.

Among other Vertigo developments shipping this month is the first part of the six-part "Rake at the Gates of Hell" storyline in *Hellblazer* #78, featuring Constantine's final battle with the First of the fallen.

CVM's lead article digs deep into the Vertigo mythos and looks into the past, present and future of this very successful line.

Major events are taking place in the DC mainstream this month as the Superman titles continue to hold their newfound audience with yet more startling revelations. "The Battle for Metropolis" continues in the pages of *Superman: Man of Steel* #34, *Superman* #90 and *Adventures of Superman* #513, paving the way for "The Fall of Metropolis" beginning in *Action Comics* #700, where Lex Luthor plans to destroy Superman's adopted home.

In case you are still asking yourselves 'Whatever happened to Doomsday?' the answers are revealed in a new three issue Prestige Format miniseries entitled *Superman/Doomsday: Hunter/Prey*. Written and drawn by Super-team Dan Jurgens and Brett Breeding, the three-parter takes Superman to Apokolips where, with the help of Waverider, he learns the surprising origin of Doomsday. In addition, the kryptonian has to team up with his old enemy Darkseid to face off against the returned Cyborg. This is the title that includes the long awaited rematch between Superman and Doomsday - fans

won't want to miss it.

And neither will we. In keeping with our extensive coverage of kryptonian developments, *CVM* #93 will be there as it happens.

Dark Knight followers will want to check in on the conclusion to the "Knightquest: The Crusade" storyline in *Detective Comics* #675. Following both the "Knightquest" events, a new story arc titled "Knightsend" kicks off in May. Staying with the Bat-theme, Chuck Dixon and Michael Netzer introduce readers to a four part *Huntress* series. This title is also scheduled for May shipping.

We move a few blocks down the road to the Milestone offices to bring you important news from the Milestone cabinet. This company opens up another drawer, expanding their current line with three new titles. Following the "Shadow War" crossover, both Xombie and the Shadow Cabinet receive their own regular series. In addition, Milestone adds to the Dakota universe with a new character and ongoing series called *Kobalt*. Also, don't forget to check out Hardware's new armor in *Hardware* #16, the collector's edition of which will feature a special "barn door" gatefold cover that opens to reveal the big guys new togs.

Further down the road, other Milestone developments include a major Superman crossover storyline that will take place in *Static*, *Hardware*, *Blood Syndicate* and *Icon*, Milestone's core titles, and *Superman: Man of Steel*, *Steel* and *Superboy* for DC. (Confused fans should note that Milestone and DC characters do not, and will not, exist in the same universes. This crossover will prove that they are not connected.)

Marvel spins a few webs this month with their Spider-Man titles. *Amazing Spider-Man* #390, *Spider-man* #46 and *Spectacular Spider-Man* #213 all have metallic ink covers and come polybagged with a 16 page comic book and an animation cel from the forthcoming Spider-Man television series. Fans may note that the first part of the Ann Nocenti "Hail Mary" storyline kicks off in *Spectacular Spider-Man* #213. Following on from her *Marvel Comics Presents* story, this arc features the first ever meeting of Typhoid Mary and Spider-Man.

Marvel marriages continue this month with the wedding of Rick and Marlo in *Incredible Hulk* #418. Sporting a die-cut, gatefold wedding invitation cover, the issue includes mega-appearances of Marvel heroes, as well as a few less welcome nasty guys - all done in Peter David's inimitable style.

Other Marvel milestones include an expanded 48-page *Ghost Rider* #50 with a foil-stamped, die-cut cover, and *Thor* #475 where the Thunder God gets a new costume. New titles include: *Blackwulf*, a new Marvel character, drawn by Angel Medina; *Coneheads*, featuring those loveable conical cranium guys; *Rocko's Modern Life*, based on the Nickelodeon cartoon; and *Prison Colony*, based on Pacific North Western Production's forthcoming movie.

News from the Image studios is that Chris Claremont and Jim Lee are back together again for a three part story arc in WildC.A.T.S. #10-12. The plot teams up Claremont's creator-owned character, The Huntsman, with Lee's

SUPERMAN/DOOMSDAY: HUNTER/PREY

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WildC.A.T.S. and also features the return of the Tri-Ad and the introduction of Tapestry, a deadly foe from Zealot's past. Also from Jim Lee's studio, Tim Sale (*Legends of the Dark Knight* and *Grendel*) has been hired to take over the artist chores on *Deathblow*, starting with issue #3.

Over at Extreme, *Brigade*, *Bloodstrike* and *Supreme* jump to issue #25 to reveal the results of the plots yet to be told. Confused? Well, according to press releases, the move was made to allow readers a glimpse into the future of the characters. All three books will revert back to their regular sequence of numbers the following month and will skip issue #25 when the appropriate time comes. Confusion or not, the "Images of Tomorrow" issues should be popular with fans.

CVM will be taking it's own glimpse into the future of both Extreme and Homage studios next month in issue #93 (no confusion there). You won't want to miss it.

Michael Allred moves his critically acclaimed character, Madman, from former company Tundra to the Dark Horse stable. The storyline picks up where it left off, with the April release of *Madman Comics*. Among other April launches are: *Star Wars: Droids*, a six issue series set before the events of *Star Wars: A New Hope*; the return of Judah in *Hammer of God: Butch*, by Mike Baron and Shea Anton Pensa; classic wartime experiences with *Medal of Honor Special*, including work by the equally classic Joe Kubert; and *Barb Wire*, the latest addition to the Comics' Greatest World line. May releases bring forth new Aliens and Grendel books with *Aliens: Stronghold* and *Grendel Tales: The Devil in Our Midst*, and the *Give Me Liberty* follow-up, *Martha Washington Goes to War*, featuring the explosive talents of Frank Miller and Dave Gibbons.

Malibu's popularity continues to grow with their Ultraverse line and Bravura's new worlds. Jim Starlin's *Dreadstar* is the latest Bravura title, scheduled for release in April. Starlin does the covers for the former First title, while Peter David (that man again) handles the scripts and the much underrated Ernie Colon pencils the work. Anticipation is high for the return of Walt Simonson's *Star Slammers* and Marv Wolfman & Shawn McManus' *Man Called A•X*. More information on these in later issues of *CVM*.

Get a Grip
™&©1994 Callahan & Smith, Axis Comics

Axis Comics, the brainchild of Todd Johnson and Larry Stroman, are set to add an entire universe to their flagship title *Tribe*. *Axis Beta*, a 30 page follow-up to *Axis Alpha*, introduces new characters including, *Quantum 5* by Joe Phillips (*Timber Wolf*), *Marcus Arena* by Paris Cullins (*Hyperkind*), *Power Company* by Eric Dinehart and Shea Anton Pensa and *Nightviewer* by Joel Thomas. Other titles include *Deathgrip* by Beau Smith, Jim Callahan and Tom Dzan, *B.E.A.S.T.I.E.S.* by Javier Saltares, and *W* by Brian McDonald and Brian O'Connell. *CVM* #94 will be there for this potentially hot line.

Topps Comics have several new titles heading for the stands in May, among them being *Mars Attacks* from the cult classic Topps trading card series. Other new books include *Hellspawn* with artist John Cleary and featuring the demon, Frightful, from *Satan's Six*, and *Ray Bradbury Special: Tales of Horror*, adapting the Bradbury classics.

Valiant joins other companies with directional changes and new titles. *Secret Weapons* #11 features Bloodshot and a host of characters whose identities are being kept secret until shipping. To ensure this, the issue comes wrapped in a brown envelope bearing the words "Top Secret, Eyes Only". *Solar, Man of the Atom* #35, in addition to being entirely in "Valiant Vision", will also change the continuity of Valiant. Other major developments include *Magnus: Robot Fighter* #38, with Leejas son, and the following story in *Rai & The Future Force* #23. New books include the *Bloodshot Yearbook* and the *Harbinger Files: Harada*.

Several other publications worthy of note are new Defiant titles *Dogs of War* and *Prudence & Caution*, released in April and May respectively, and Harris' *Vengeance of Vampirella* with an issue #1 Dave Stevens poster insert and a Joe Quesada and Jimmy Palmiotti cover.

Finally, as is customary here at *CVM*, we supply a list of publisher product that might not usually get a look-in elsewhere, but is certainly worth a mention: Antarctic Press releases *DNAgents Special*, based on the cartoon series; Cry For Dawn offer up *That Chemical Reflex* featuring work by Mike Kennedy and Daniel Brereton; Eclipse release *Miracleman Triumphant* and *Parts Unknown*; Harvey's Nemesis Comics supply *Ultraman* #3 which includes the appearance of a second "blue" Ultraman; *Dreadwolf and War Party* is the latest title from Lightning; *Sacred Grounds* is released from Sky Comics; and Viz Comics ship *Streetfighter II*.

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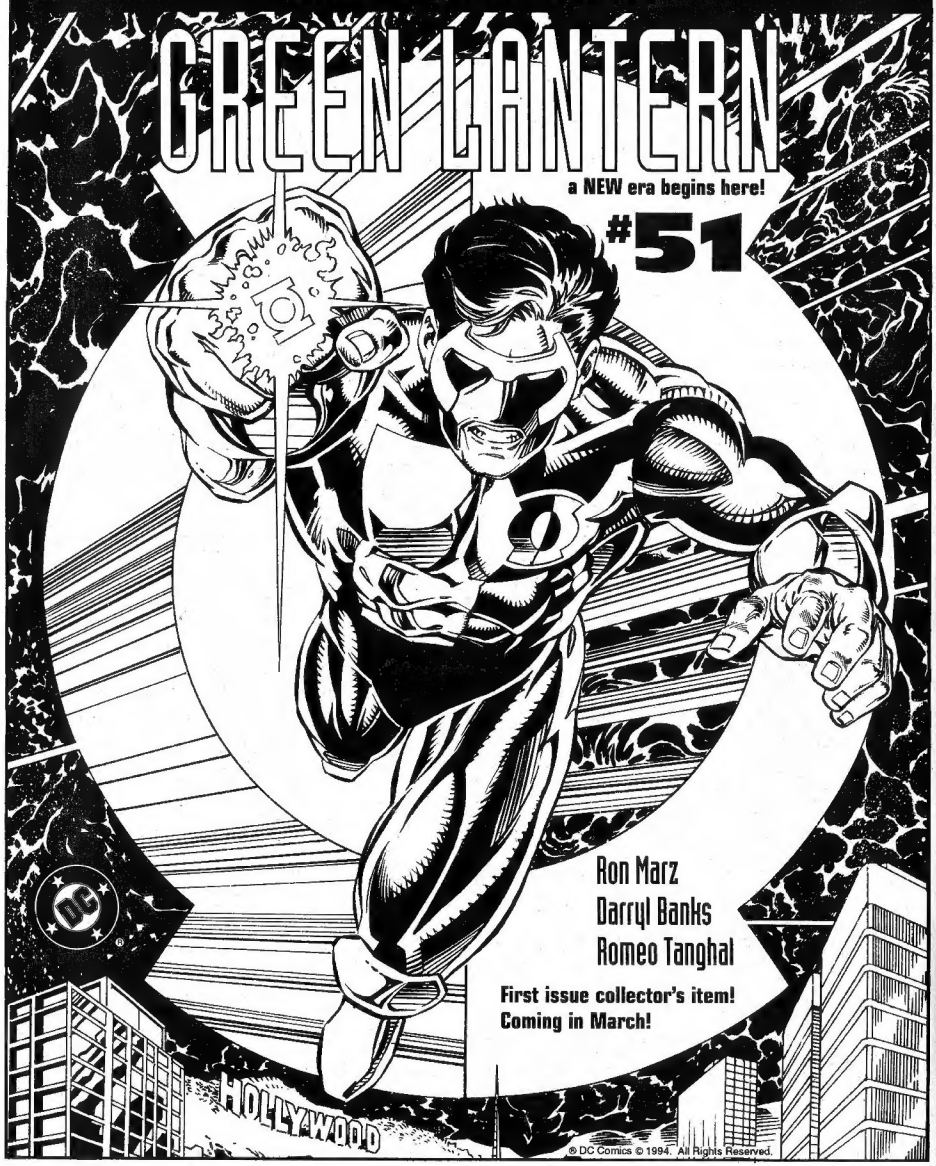
#51



Ron Marz
Darryl Banks
Romeo Tanghal

First issue collector's item!
Coming in March!

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Vertigo Visionaries

by Jeff Juliard

You've just stepped onto a subway car at 3 A.M. There is an old woman in rags to your left. She is mumbling to herself in Latin and fingering a rosary made of bones. You catch a glimpse of your reflection in the window across the car and see a long dead friend smiling at you from behind your shoulder.

Catching your breath, you spin around... nothing. Only an empty car and the old woman, muttering blindly to herself. A small speaker over the door crackles to life.

"Vertigo Express. Watch the closing doors."

You try to run but your feet are too heavy. The speaker begins oozing laughter, the door slams shut and sprouts a huge padlock and the train lurches forward to the sound of screaming. Welcome to Vertigo Comics. I suggest you strap yourselves in.

The events leading up to the founding of Vertigo Comics can be traced back to the mid-1980s when strange tremors began occurring in the otherwise predictable medium of mainstream comics.

Ronin... The Dark Knight Returns... Watchmen... Swamp Thing.

Suddenly, names like "Frank Miller", and "Alan Moore" were drawing legions of twentysomething comic readers into shops hungry for mainstream comics with an underground "bite." Somewhere, deep in a deserted tunnel, a string of crumbling subway cars begin their long journey towards your 3 AM rendezvous. In the driver's seat, a young woman named Karen Berger. At that time, she was DC Comics' British Liaison and her mission was to bring more writers of challenging material into the DC fold.

"I started reading a lot of British comics," she remembered. "I started networking; really putting the word out that what I was looking to do was more comics for adults. That's how I met up with people like Neil Gaiman, Peter Milligan, Grant Morrison and that crowd."

In her role as agent/talent scout, Berger worked with these young British writers on books like *Animal Man*, *Sandman*, *Shade The Changing Man* and *Hellblazer*. Under her careful guidance, this collection of strange, supernatural titles began to coalesce into a larger, unified entity. Nominally, these were DC titles. Practically, they were becoming an anomaly: a world of myth and symbolism far removed from the standard superhero fare. At the same time, the demand for comics written to an adult audience was growing. According to Berger, a lot of the credit for this surge goes to Alan Moore.

"Alan is why we're doing Vertigo, indirectly," Berger explained. "He was the one who really changed the face of comics. The fact that he was able to turn a visual medium that was always more artist dominated into a writer's medium is incredible."

As the popularity of work by people like Moore and Frank Miller continued to attract new readers, Berger saw a large opportunity waiting to be explored. The train began to build a head of steam.

"Alan (Moore) is why we're doing Vertigo, indirectly," Karen Berger explained. "He was the one who really changed the face of comics. The fact that he was able to turn a visual medium that was always more artist dominated into a writer's medium is incredible."

"People were tuned in by Alan's stuff and by Frank Miller's stuff," Berger remembered, "but there wasn't that much after that. There was a few years' gap after that *Swamp Thing*, *Watchmen*, *Dark Knight* phase where people were saying, 'Where's the next thing?' and there really wasn't that next thing. We decided to do an imprint. I came up with the name Vertigo and I came up with a publishing plan to really expand on this type of material."

That was two years ago. By then, the train was speeding. Sparks showered from silver wheels, blue electricity arced from the glowing windows and dark figures flitted from car to car. Vertigo Comics had entered the mainstream.

By the time Vertigo appeared on the scene, Karen Berger had already

recruited some of the best writers in the business. Moore and Miller had begun lighting fires all over the place. Among them was a young Scottish writer named Grant Morrison.

"Alan Moore was the first person to come over from Britain who did that kind of material," recalled Morrison. "He kind of inspired the editors at DC (specifically Karen Berger at the time) to come over to Britain on regular talent scouts. I think the kind of work that we did defined the Vertigo style before DC actually decided to consolidate the whole thing into a separate line, so I suppose I was involved in setting the parameters of that style."

There were others, people like Neil Gaiman, Peter Milligan, Jamie Delano and Garth Ennis, who helped create the mood and tone that would become Vertigo; a mood that was at once dark and yet sublimely mystical. They brought diverse backgrounds to the medium as well. Before he began writing comics, Peter Milligan was an art student.

"I was never really into comics as a kid or even as a teenager," admitted Milligan, "so I think I had a really uncluttered attitude towards comics and towards their potential. I was under the impression that comics could just be words and pictures working together. The only limitations are what the writer and artist want to do and obviously what the reader wants to read, so I didn't come to working in comics with any prejudices built up over years of being a real fan. I never was one."

Garth Ennis is also unassuming about his part in Vertigo's early days.

"I was never trained as a writer," said Ennis. "I always liked reading, and the few times that I had written anything for enjoyment I definitely got a kick out of it; but I was never professionally trained and I never really intended to be a writer. I just ended up that way."

Fortunately, Ennis' knack for writing comics was not long in attracting Berger's interest.

"The first comics I wrote were sort of cutting edge political material," recalled Ennis. "I wrote a story about the situation in Northern Ireland and another sort of religious black comedy. I suppose that with that kind of stuff under my belt, DC thought I would be a good choice to write *Hellblazer*. So I suppose it was guilt by association really. I just ended up there because I was already writing one of the books that would become a Vertigo title."

The train rushes onward. New writers and artists appear: Rachel Pollack, Mark Millar, Nancy Collins, Matt Wagner, Ted McKeever and others board the Vertigo line. The titles become familiar landmarks: *Swamp Thing, Hellblazer, Sandman, Doom Patrol, Black Orchid, Animal Man, Sandman Mystery Theater*. Karen Berger and crew take the unique Vertigo atmosphere to an ever larger throng of fans. What is it about the Vertigo feel that draws people so effectively? Writer of *The Exremist, Enigma* and *Shade The Changing Man*, Peter Milligan feels it is the quality of the writing.

"Vertigo at its best is not about the fact that they're weird or there's supernatural or horror in it," Milligan explained. "It's about the idea of real personalities doing work that they want to do, about things that mean something to them. It's a kind of honesty."

The Extremist, Enigma and *Shade, The Changing Man* all deal with subjects of sexual identity not common to conventional mainstream comics.

"Comics is as powerful a medium in which to do cutting edge stuff as anything else," Milligan illuminated, "but I think it's wrong as a writer to set out consciously to push the boundaries. What I tend to do with *Shade, The Extremist* and *Enigma* is to do stuff that interests me, moves me or angers me, stuff that I feel in some way passionate about. If that then happens to be cutting edge, then so be it. When you approach it from the idea 'O.K. let's be weird, let's be cutting edge,' I think it always comes across as phony and bogus. When Vertigo works, it works because there's a real sense of a creator or creators doing comics about things that actually move them or effect them in some way."

Milligan finds this human element lacking in most other mainstream comics.

"If I have a gripe with comics," Milligan complained, "it's that so often it just seems 'production line'. There's no sense of passion, there's no sense of the human person, the human intelligence behind it being moved or having any kind of passionate relationship with the work they're producing. I think that it could be said of some of Vertigo's work that you can tell there's a human being who lives and has opinions and who is somehow

Doom Patrol ™&© 1994 DC Comics

working these things through in their work. Their work happens to be comics."

Milligan's sentiments are echoed by Garth Ennis. Ennis is currently finishing up a run writing *Hellblazer*, a series based on a character created by Alan Moore for *Swamp Thing*. According to Ennis, pushing the boundaries is something that comes naturally to Vertigo writers.

"I suppose it was really that DC found themselves attracting a different kind of writer," Ennis surmised, "most of them British, who weren't interested in writing regular superhero comics, or if they were, certainly wanted to do something different as well. The difference probably comes from the fact that most British writers have a sort of natural feeling to subvert, or even pervert, the status quo. You're not likely to get a totally ordinary superhero story out of any of us."

Ennis has his own method of putting a unique spin on his scripts.

"I tend to deal with [the supernatural angle] a bit more irreverently," Garth Ennis explained. "I usually try to ascribe human feelings to any godlike powers that exist."

"I tend to deal with [the supernatural angle] a bit more irreverently," Ennis explained. "I usually try to ascribe human feelings to any godlike powers that exist. In *Hellblazer*, for instance, I have the Devil as a cantankerous old sod who wanders around shouting at people and effin' them blind. When he doesn't get his way he loses his temper and howls a lot. I think other writers try to treat their supernatural characters as somehow beyond humanity with motives that we can never understand. I like to bring them a little bit closer."

Whatever their methods, Karen Berger points to a common denominator among these diverse backgrounds and writing styles. "Writing for Vertigo is not writing traditional mainstream comics," Berger said. "Many of the writers that I work with didn't grow up in America. They looked at American comics and sort of gave their own take on it, but you don't have to be British to write Vertigo comics. I think all our writers share the sentiment that they want to write comics that adults can read. They have strong narrative voices and they are willing to go out on a limb to do challenging material and take chances as creative people."

"We're all egomaniacs," said writer Mark Millar. "In other comics, the personalities aren't as heavy."

Egomania aside, Vertigo's writers credit the artists with keeping the train roaring along. Rachel Pollack is the writer of one of Vertigo's most surreal titles, *Doom Patrol*. She is currently working with artist Ted McKeever.

"He's wonderful to work with because we have a great communication," Pollack said. "A lot of artists prefer to get the script from the writer and just do their art. Ted prefers to talk about it and to work it out. He asks questions which I greatly prefer because not only do I feel he is getting more of a handle on what we're doing, but also I get a lot of ideas from discussion."

Hellblazer ™&© 1994 DC Comics

Garth Ennis also credited much of *Hellblazer*'s success to the work of artist Steve Dillon.

"Although we all are a fairly writerly lot," said Ennis, "I always like to try and place as much emphasis as possible on the artist. Certainly Steve Dillon is not only an excellent artist, but he's a brilliant storyteller, too. I regard Steve as being as important to *Hellblazer* as me. Apart from anything else, the pictures are there to tell the story, so there's no point in me writing a twenty or thirty word caption describing how Constantine feels one morning when Steve can capture exactly that feeling on the guy's face with just a few strokes of his pen."

Whatever the exact formula, it is enormously popular. Since adopting its name two years ago, Vertigo has become a fire-breathing juggernaut. Berger has no plans to slow down soon.

"What's great about DC as a mainstream comic book publisher, is that they wanted to do innovative stuff," Berger enthused, "like *Watchmen* or Alan Moore's *Swamp Thing* or *V For Vendetta*, and actually devote a whole line to it. I want to have a steady supply of new material coming out as well as strengthening what's going so well in regularly monthly books."

There are several changes in store for Vertigo's core of monthly books, not the least of which is a new direction for the book that helped start the train rolling, *Swamp Thing*.

"The new direction is a real turn around for the book," revealed Berger. "Grant Morrison and Mark Millar will be co-writing an opening, four-part story line, and in many ways it's going back to the horror element of the series that was very prevalent when Len Wein and Bernie Wrightson originally created the character. Alan's stuff, especially his first couple of years were very horror

influenced and oriented. What Grant and Mark are doing is really a different look at it. It's a real change in tone for the book, but it's exciting and visceral and compelling, and I think people will really get into it."

Morrison, himself, felt that the esoteric earth elemental was due for a major transplant.

"What we felt was that Alan had done some really brilliant stuff with it," commented Morrison. "Since then, I have quite liked a lot of the stuff, but I felt that Swamp Thing had become like 'Thirtysomething' for vegetables. The idea was to strip away a lot of the baggage and the barnacles that have stuck to the side of Swamp Thing in the last few years and take it back to the idea of him being a monster again. What if this guy walked into your living room? The first thing you're *not* going to do is entrust your kids to him. We wanted to restore a little bit of the tragedy and the horror that was in the early Len Wein stuff. It's also tied in to the ideas of Terrence McKenna. He's a new age philosopher based in San Francisco and his whole area of interest and research is in the idea of a plant/human symbiosis. We used a lot of that stuff as a background for the new *Swamp Thing* direction."

Millar, who will continue to write the new *Swamp Thing* after Morrison leaves, points to the book's legacy as a mixed blessing.

"It's a bit of a poison chalice, *Swamp Thing*," Millar confided. "Everybody compares you to Alan Moore. They'll say, 'Oh yeah. This stuff's really good but it's not exactly Alan Moore, is it?' Alan is a big man and he casts such a long shadow. The best thing to do is take it in such a direction that it wouldn't even be compared with Alan Moore because it's actually a different type of story. The issue that we took over, was exactly ten years to the very month that Alan Moore took over. Just in the same way that he kind of overhauled the character, we are going to try and do the same thing and just tug it again in a different direction. We've gone for something a bit more kinetic. There tends to be more stuff happening and it's less conversational than it's been for the last few years."

The new direction for Swamp Thing will be joined by some changes for the Doom Patrol.

"Ted McKeever is coming aboard with issue #75," said Berger. "Ted has a real unique style. No one draws quite like him. He and Rachel are working together on re-forming the Doom Patrol. We're out to make it more accessible."

Doom Patrol writer Rachel Pollack said, however, that the book will remain

Animal Man ™&© 1994 DC Comics

true to its characteristic strangeness.

"We're not going to make it traditional," she promised. "What we're doing is trying to fill in a little bit of what is under the weirdness at the surface so that it's a little easier for people to get hold of. We're not going to change the fundamental surreal character. It's not going to become a traditional comic. The current issue, with Ted McKeever coming on as artist, sort of epitomizes what we're doing. Ted didn't like the way Cliff is drawn and wanted to design a new body for him. Rather than just have him look different, we decided to make it part of the story line. It worked out to be a very strong story."

While Pollack and McKeever give *Doom Patrol* a new look, Garth Ennis will say farewell to *Hellblazer*.

"I've only got three more episodes to write," he said, "but it's been an immensely happy experience. The central idea of the book and the character, I think, are about the most fascinating in mainstream comics. You couldn't really ask for something better than that. A lot of people like to write regular superheroes but for anyone interested in something more than that, I would say *Hellblazer* and Constantine are probably the epitome of going beyond the superhero idea."

A new staff for *Hellblazer* is yet to be announced, but series originator, Jamie Delano, will be writing a three issue mini-series to fill the interim gap.

One Vertigo staple that will not be getting a new staff is the immensely popular *Sandman* book by Neil Gaiman. Gaiman is currently writing the final story arc after which the book will be retired.

"Neil's last issue of *Sandman* as a monthly book will be out probably a year from now," said Berger. "He's doing an epilogue and some other stand alone stories so there's still some life after this story, but not much. This is definitely the last leg. Neil plans to write the Sandman character from time to time though not as a monthly book, probably as graphic novels."

Not to worry. *Sandman* addicts will have plenty of new material to support their habits.

"Neil is planning to do a bunch of limited series," Berger revealed. "He's doing another *Death* mini-series with Chris Bachalo which will come out right after *Sandman* ends. He's also doing a *Delirium* mini-series sometime after that, and he's planning other limited series or specials on the Endless. We're also planning a new book called *The Dreaming*. It doesn't feature the Sandman or the Endless, but it features all the characters that Neil incorporated into *Sandman* from *The House of*

Witchcraft ™&© 1994 DC Comics

Mystery and *The House of Secrets* books, like Cain and Abel, Lucien, the three witches, Eve and the raven. We're using that as the supporting cast. In a sense, the realm itself is the star of our series."

The series will follow the format of the *Legends of the Dark Knight*, with teams of writers and artists doing short runs.

"Neil has actively supported this and is participating in the direction of it," said Berger. "I think it's a book that can really carry forth the atmosphere that Neil created with *Sandman*."

There's still more. In March, Vertigo will publish Peter Milligan's story of spiritual enlightenment, *Rogan Gosh*. Drawn by Brendan McCarthy, *Rogan Gosh* was originally serialized in four parts for a short-lived British magazine called *Revolver*. Milligan suggested approaching it with an open mind.

"The way to read *Rogan Gosh* is to strap yourself in, open the book and just go for the ride," Milligan elucidated. "Leave expectations behind. It's very rich, very multi-layered, very dense and it's very funny. Rogan Gosh is actually the name of an Indian meal. I think it means 'lamb with raisins' or something. The story is about enlightenment and religious and spiritual experience and I think it's very important to debunk yourself a little bit when your dealing with those subjects. As soon as you take it seriously, or take yourself seriously, you become this preposterous, posing, preaching kind of creature who has lost sight of what he's trying to do. It's very amusing that within the pages of an Indian menu you could find a story about enlightenment. I think there's a kind of Zen-like truth in that."

The future also holds a new series by Garth Ennis entitled *Preacher*.

"Steve [Dillon] decided to stick with me after *Hellblazer* because we work so well together," said Ennis. "I mean we're mates. He lives just down the road from me in Dublin and he and I wanted to do something after *Hellblazer*, keep the team together, so we came up with the idea for *Preacher*. It's a hard one to describe. It's somewhere between an action book and a horror book with big slices of modern day Americana. I would describe it as being quite like a movie called *Wild At Heart*.

"What I'm trying to do is write a sort of very dark comedy about what happens to a young Baptist preacher when he gains a rather unusual superpower. What he discovers about the religion he's always believed in leads him into all sorts of discoveries about how Christianity down the ages has been rather a large corrupting force in itself. It sounds like very heavy stuff, but as I say, there is a strong vein of black humor running through this."

The list of new projects from Vertigo is voluminous: *Mystery Play*, their first hard cover graphic novel by John J. Muth and Grant Morrison; *Witchcraft*, a three issue miniseries featuring the witches that Neil Gaiman reintroduced in *Sandman*; another hard cover graphic novel called *The Heart Of The Beast*; *Vamps*, a limited series about five sexy vampire brides who slay their vampire master and find freedom and new blood on American highways; and a *Sandman/Sandman Mystery Theater* special issue, co-written by Neil Gaiman and Matt Wagner. It's almost too much to absorb.

The train comes to an abrupt stop. The old woman stops muttering and begins to laugh as you flee through the open door. On the platform, you stumble and turn. The train glows, palpitating, exhaling steam. The voice of Garth Ennis tugs suddenly at your ear.

"We're all perfectly capable of writing totally regular superheroes, it's just that we choose not to. We'd rather not."

The doors hiss and slam shut and the train roars off into the tunnel. Somewhere, you hear the old woman laughing.

Delilah ™&© 1994 DC Comics

AN INTERVIEW WITH GARTH ENNIS

by Kevin C. Fitzpatrick

Few comic book writers have been critically acclaimed for their dialogue as much as Garth Ennis. The Irishman's work on *Hellblazer* is testament to long hours spent listening to conversations over a jar in his local Belfast pub. Now he's tackled *The Demon*, and he finds the rhyming antihero a joy to script.

His first comic work started in 1989 for the British at Fleetway. "Troubled Souls" was a 12-issue serial published in *Crisis*, a sister publication to *2000 A.D.* "Troubled Souls", about a paramilitary gunman and a young kid on the run, spawned the controversial sequel "True Faith", also a serial in *Crisis*. When the collected edition came out, Ennis said it was quickly withdrawn from sale, but not banned. As the central character burns down churches in an attempt to confront God, distributors thought it blasphemous. Copies of the book are now scarce and highly collectible. At the same time, Ennis was starting to sell stories for *Judge Dredd*, even creating Irish judges.

Living in Ireland, Ennis said life in Belfast has been a spawning ground for his tales of boozers, loafers and futuristic cops. "Belfast hasn't influenced me as much as people think," Ennis explained. "It has a bit, mainly because I like to write Irish characters. I put Kit [a Belfast native] into *Hellblazer* and stuff like that, but that's because it's nice to have a bit of variety.

"As far as the political thing goes," he continued, "I suppose a lot of people regard "Troubled Souls" as the first thing I wrote. But that was just coincidence, really, it could just as easily been some science fiction story for *2000 A.D.* It just happened that *Crisis* needed a story and nobody had actually done a Northern Ireland story before. Well, I think it had been mentioned once before in American comics. Spider-Man went there once. That was a pretty bloody awful story!"

Ennis also likes working with artists from Ireland. *The Demon* penciler, John McCrea, is also native to Northern Ireland. They collaborated on "True Faith" and the Belfast working comedy "For a Few Troubles More", for Fleetway. Another 12-issue *Crisis* series, it has also been collected into one edition. Former *Hellblazer* penciler Will Simpson lives near Belfast. Current *Hellblazer* penciler Steve Dillon, who Ennis gets together with "fairly regularly", is also a native of Ireland.

"He lives in Dublin, about two hours away on the train," mentioned Ennis, "so I get down as often as I can for a drink with him. Dublin's a great time for that sort of thing anyway."

When Ennis is holed up, not far from his beloved local pub, he turns out scripts that are as distinctive in their dialogue as in their humor. His favorite type of story to write is "people sitting in a pub chatting."

"I love writing dialogue and I like trying to get it as realistic as possible," Ennis said. "I like people just chatting away about ordinary, everyday nonsense. *Hellblazer* is a good one for me to write because there's a lot of that in it."

Paging through his Fleetway and DC/Vertigo work, readers can "see" he has an ear for tavern argot, jokes, quotes, anecdotes and colloquial jargon. Something said over a pint of Guinness might turn up later on one of his pages.

"If I hear something that sounds particularly good to me, I'll write it down," said Ennis. "If it is particularly real, or something that would be funny if you put it into a story, I'll write it down or memorize it."

When Ennis writes dialogue for *Hellblazer*'s John Constantine such as "so you were actually a bit of a git?" - or dialogue for any supporting players - he follows one important rule. "I try to get accents right as much as possible," explained Ennis, "exactly right. A lot of comic book dialogue, even some of the more mature readers stuff, seems to fall into its own cliches. I try to get as real as possible."

His work on *Judge Dredd* has made him enormously popular in the U.K., and the weekly serials are much different from his American comics. Going from writing the future ultracop to *Hellblazer* is fun for Ennis. "Dredd is a totally different type of comic, a totally different type of character," Ennis pointed out. "Judge Dredd is essentially entertainment. You know, big, tough, fascist cop...a few jokes thrown in the strip as well. Constantine is just a hundred times more complex. I enjoy writing them equally, because I like to adapt my writing to a lot of different things."

Switching from *Hellblazer* to *The Demon* would seem to be like going from automatic transmission to a standard, but Ennis said he likes shifting gears this way.

"I thought I would have problems writing a traditional superhero type of thing," said Ennis, "but I'm discovering with *The Demon* that [Etrigan] is by no means a traditional superhero, there are elements of [the title] that are easier than I thought. Never having read any of that stuff when I grew up, I thought that would be a problem, but it turned out all right."

However, Etrigan speaks in rhymes,

something that didn't bedevil Ennis. "That's good fun, I really enjoyed that," said Ennis. "A lot of people when they heard that I was taking over *The Demon*, were telling me, 'Oh, you're going to have to do that bloody rhyming, what a nightmare.' But I enjoy it a lot. If you can get that sort of thing right, it looks good on the page."

Ennis said that when he took over *Hellblazer* and *The Demon* in the middle of their runs, he didn't think twice about following in the footsteps of their creators, Alan Moore and Jamie Delano on Constantine, or Jack Kirby on Etrigan.

"For a start, I never read any of the Jack Kirby [stories]," admitted Ennis. "The first time I saw the Demon was in Alan Moore's *Swamp Thing*. Brilliant stuff. I didn't know anything about the Jack Kirby stuff. I think I might have seen a couple of illustrations, but I don't know much about [Kirby's run]."

"As for Constantine," he continued, "there's a heavy responsibility there, but then on the other hand, he is the kind of character I love writing, the ideal character for me to write."

Ennis, with a penchant for throwing his favorite New York and Belfast pubs into his stories, admitted he doesn't prioritize his work well. He urged other writers and aspiring writers not to follow his example. "To call it 'prioritizing' would be glorifying it a bit," Ennis confessed. "My system of writing and working is a shambles. Stuff gets done 'as and when' really. Somehow it all comes out at the end of the month and gets to the editor on time. Maybe I won't write for three days and the next thing I know, I'll be up writing at four in the morning. It's really chaotic."

Ennis described his method of writing as more by instinct than method. "You can usually tell when you're writing something," explained Ennis, "if you know when you're not enjoying it. At that point you're basically just starting to hack it out."

That is why he tries to stay fresh as a writer and suggests that others do likewise. "You should get out and experience life as much as possible," recommended Ennis. "I mean, I've traveled and been all over the place. Keep trying out new things. The last thing you want to do is barricade yourself in your room and never come out. Get out and you'll always find something to write about."

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ECSTASY IN BLACK TOUR

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Come meet the Artists, Writers and Creators!

by Buddy Scalera

Sanctuary Press recently announced its new line of full color fantasy comics, featuring the historic first team-up of legendary twin-brother artists Greg and Tim Hildebrandt since their professional split more than 13 years ago.

The New Jersey based company will release *Xenya* and *Dark Sanctuary* early this year meshing the stylistic artwork of the Brothers Hildebrandt with the writing of the husband and wife writing/publishing team of Stephen and Beatriz Henel. Sanctuary's flagship title, *Xenya*, is especially important because it reunites professionally Greg and Tim Hildebrandt on their first ever fully illustrated comic book.

"Xenya is a beautiful mystical entity similar to a goddess or a magical being," said Henel, who created the character originally as a "cleric" in a role playing game. Although the character has evolved significantly since he first created her, Xenya's greatest power remains based in her genie-like ability to grant wishes to those who summon her through various "archaic rituals."

Although the title is named after her, Xenya will often be only a catalyst to the story, and not necessarily the focal point. In fact, Xenya is not actually even a heroine! She's not out in the Netherworld hurling spells like Marvel's Dr. Strange. Xenya is the embodiment of desire, who, according to Stephen Henel, "is summoned by those who are desperate, greedy, or find the means or magical lore to summon her."

The greedy and evil eventually find that the wishes granted by Xenya are often more than they anticipated when their desires take a strange twist.

"What we're trying to do is to twist these stories around to show what people's true intentions are when they're asking for things and to show that you don't get anything for free," explained Henel, who professes that his work is heavily influenced by the television programs *Twilight Zone* and *The Outer Limits*.

As an interesting aside, Xenya is modeled after Stephen's wife, Beatriz Henel, who worked formerly as a runway and magazine model in Brazil. To help promote the comic, Beatriz dresses up as Xenya and appears in person for Sanctuary's "Ecstasy in Black" tour. Beatriz admitted that her skimpy leather

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The Brothers Hildebrandt version of Xenya.

outfit attracts stares at comic shows, but said, "People are nice about it. They're very polite and don't say anything rude."

Beatriz also noted that comic fans are sometimes surprised to learn that she's a co-writer on the comic. She attributed this to the fact that models representing characters for other companies often do not work on the comic.

"They think you're a bimbo and they're very surprised that I can actually talk and write and discuss the character with them," explained Beatriz.

Sanctuary is one of a number of companies that has recognized the serious lack of high-quality fantasy, horror and science fiction comics. *Xenya* and *Dark Sanctuary* hope to go straight for the "hearts" of horror and fantasy fans as both titles intend to exploit the dark nature and evil that lurks in the hearts of men.

At one time in the early years of comics, horror and science fiction were the backbone of the industry. Comic historians will be quick to note that the EC horror comics of the 1950s were part of the reason that psychiatrist Dr. Frederick Wertham was able to successfully pressure the senate into appointing the Comics Code Authority to regulate comic material in 1954. Many good horror comics died through the pressure of the CCA.

Recent years have seen a positive proliferation of provocative comics. As a result, many companies are responding to the legions of fantasy and horror fans and have tapped into the wealth of material awaiting comic adaptation. In publishing these stories, Sanctuary is in good company with people like Clive Barker, Stephen Bissette and Scott Hampton.

Calling on the talents of the Hildebrandts, Richard Kane Ferguson (*Offerings*) and Louis Small, Jr. (*Vampirella*) complement the goal of Sanctuary to create marketable horror/fantasy comics.

To help promote the comic, Beatriz dresses up as Xenya and appears in person for Sanctuary's "Ecstasy in Black" tour. Beatriz admitted that her skimpy leather outfit attracts stares....but said, "People are nice about it. They're very polite and don't say anything rude."

"There's not a heck of a lot of good fantasy being done out there," said

Xenya, Santuary's flagship character, drawn by Louis Small Jr. ™&© 1994 Sanctuary Press

Ferguson, who has done a number of paintings for *Xenya* and the Sanctuary logo. "It was material that I couldn't pass up."

The opportunity was one that the Hildebrandts could not pass up either; they are both avid comic collectors and fans. In fact, they had been wanting to do comics since they were just young twins in love with comics and cartoons, but never really got around to it.

"Our mother took us to see Disney's *Pinocchio* and we got instantly hooked on animation," explained Tim Hildebrandt.

The Hildebrandts are best known for their fantasy paintings that graced J.R.R. Tolkein calendars and the *Star Wars* movie poster. They were known to work so closely together that they were referred to at times as the "Brothers Hildebrandt."

Eventually that closeness lead Tim and Greg to split from one another professionally to pursue separate but similar careers.

"It was absolutely essential for both of us to separate and find our own individuality," explained Tim. "We had to prove to ourselves that we could actually make a living. Not for a month or a year, but for a number of years all by ourselves."

Recently in a meeting with Stephen Henel, the Hildebrandts stumbled upon the opportunity they had been waiting for, a chance to do work on comics. Henel offered the brothers an opportunity to express themselves in comics and they accepted immediately. The "Brothers Hildebrandt" were once again reunited.

They have already painted the cover to *Xenya* #1 and have penciled the first story. Their 13 year professional hiatus from one another has truly helped to enhance their joint projects.

"It's better than before because it's a conscious effort now," described Greg working together again with Tim. "It's great."Although they are most noted for their extravagant fantasy paintings, both Tim and Greg Hildebrandt are intimately familiar with the comic industry as collectors and as professionals. They have each taught classes at the Joe Kubert School and have worked in animation studios in Detroit. They have also recently produced a number of trading cards for Marvel's *'94 Fleer Ultra X-Men* set and anticipate illustrating a Spider-Man story.

Sanctuary Press plans to avoid the common technical problems that sometimes plague new publishers. Henel points out that he has studied the business as a comic and original art dealer long before entering it as a publisher.

"We want to be able to do the smart thing, which in this case, as everybody's learned is to get books out on time," noted Henel. "So rather than solicit a book when we know we can't deliver, we delay solicitation until we feel we have a firm grip on the book and then we go ahead with it."

To this end, Sanctuary has announced the release of *Xenya* #1 for late March and *Dark Sanctuary* later in the year. According to Henel the first two issues of *Xenya* are already completed and other issues are already in the works.

Sanctuary's second title, *Dark Sanctuary*, will be an anthology of horror and fantasy stories by various artists and writers. Stephen Henel hopes that he will eventually be able to attract big name writers to contribute short stories for adaptation to *Dark Sanctuary*. He believes that the comic form is better than movies for presentation of science fiction and fantasy stories.

"By being able to draw something we can bring words to life much easier than a movie where you have to create it (a set or props) in real life," explained Henel. "The actor cannot bring forth your vision for you unless you hunt down the right actor, and that takes money."

Stephen Henel also hopes to convey the same adventure and wonderment in his titles that he felt as a child growing up overseas in Europe and Asia.

"As a child I got to see many different archeological treasures and old cities and museums that held priceless antiquities," recalled Henel. "Historical fantasy played a big part in my upbringing."

Henel promises that this sense of history and culture will manifest itself in the storylines of *Xenya* and *Dark Sanctuary*.

The 32 page *Xenya*, with card stock cover, will retail for $2.95 and will feature no advertisements.

Henel has a number of other titles lined up for Sanctuary that he hopes will help the company "be a force in the comic book industry," although he stressed that none of these titles will be solicited until they are fully prepared.

Richard Kane Ferguson work for Sanctuary.

Buddy Scalera is a freelance journalist based in snowy New Jersey, who wrecked his new car during the recent East Coast Cold Snap. He also works considerably fast for a fat guy.

C.V.Giveaway

WIN AN ORIGINAL PENCIL ILLUSTRATION

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- **Please answer the following questions to enter the Louis Small Jr. drawing:**

1. What televison shows heavily influenced Stephen Henel's work?

2. What comic book is Louis Small Jr. most noted for drawing?

- **All entries must be postmarked by April 1, 1994, and the winner will be announced in *Comics Values Monthly* issue #94.**

Congratulations to Rebecca Crane of FL. who won the Batman sericel from Batman: The Animated Series, and Shane Boyink of MI. who won the signed Image books from C.V.Giveaway in *CVM* issue #89.

Name _____

Address _____

City _____ State _____ Zip _____ Age _____

1. _____

2. _____

Send to: Louis Porter, Jr., C.V.Giveaway, 15 Danbury Road, Ridgefield, CT 06877.

C.V.Giveaway Rules

- No purchase necessary.
- Anyone can enter the C.V.Giveaway contest except for employees of Attic Books, Ltd. and their immediate families.
- All entries become property of Attic Books, Ltd., and none will be returned.
- No cash equivalent or substitute prizes are offered.
- Only one winner per household.
- Enter as many times as you like.
- Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.
- Attic Books Ltd., is not responsible for lost, late, misdirected or mutilated entries.
- Odds of winning will be determined by the number of entries received prior to the closing date of the giveaway.

ENTER CVM's MONTHLY CONTEST DRAWING!

- **Win an original illustration from Sanctuary Press' hot artist Richard Kane Ferguson.**

- **Please answer the following questions to enter the Richard Kane Ferguson drawing:**

1. What is the title or name of the Sanctuary Press tour?

2. What are the names of the two Hildebrandt brothers?

- **All entries must be postmarked by April 1, 1994, and the winner will be announced in *Comics Values Monthly* issue #94.**

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C.V.Giveaway

WIN AN ORIGINAL ILLUSTRATION

CVMail

CVMail Pick

From: Robert Clokey
Williamsport, PA

Dear Brian,

I'm a diehard Superman collector. I try to get anything with him on it, including cards. Yours is about the only price guide that I've bought and used. What got me hooked was the articles and the layout of the guide. I went a couple of months without picking one up because I wasn't expecting any of my issues to jump incredibly or anything (save my "Reign of Superman" issues). Anyway, when I at last picked up issue #90 from the store I went through it, checked out all my issues and was impressed by the 1994 Preview.

However, when I checked for the card prices, there were no card prices! I searched the table of contents and the guide (page by page) to no avail!

Your guide made pricing easy, having everything in one and I would really like to see the card section returned.

Thanks,
Bryan McCullough
Richardson, TX

Dear Brian,

Rest assured that yours is not the only letter we received on this topic. You may also be happy to know that the card listings are back, safe and sound, on page 100 of this very issue. Judging by the old mailbag, we seem to have made a major error in judgement by pulling cards from *CVM*. So, Mr. McCullough, never fear: the card listings will never disappear from *CVM* again.

Our thinking was that card collectors would prefer a separate magazine of their own, so we developed *Triton: Comic Cards & Collectibles*. This magazine has the most extensive card listing in the business, plus info on original art, action figures, role playing games, video games and just about anything else you can buy in a comic shop.

So the bottom line is: cards are back in *CVM*; for collectors who prefer a more extensive listing, check out *Triton*.

Apologizing Brian

Dear Brian,

For Christmas, I got a box of comics from J.C. Penny. In the box were 17 different Marvel back issues. These were not the Marvel Facsimile Editions released under the "Marvel Milestone Editions" (although there were four of these in the box).

These books have the original cover and story, however, the advertisements have been replaced by newer ones, such as Sega Genesis ads. J.C. Penny, in their ads, state that these are "vintage comics....several milestone comics are included in this collection from the past."

I would like to know what these books are considered. Are they reprints? I do not know how they can consider these books from the past if they have replaced the advertisements (Marvel's Milestone Editions at least have the original ads). The stories are indeed milestones, but I feel cheated. I hope you can help me; maybe other collectors ordered or received the same type of box and will write in. I just want to add that I will continue to use *CVM* to keep on top of what is going on in the field of comic collecting!

Steven Whited
Geneva, OH

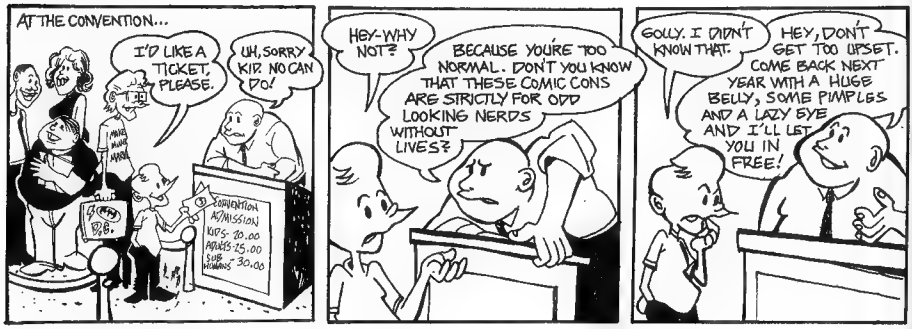
Dear Steven,

Those books are just fancy reprints. We don't list them, because they're just worth cover price. J.C. Penny can get away with stuff like this because *they never actually say* that these are the original books; they only say they are vintage comics, or milestone stories.

The upside of a deal like this is you can get great looking reprints of stories that are beyond the price range of most collectors (myself included).

Lookin' on the Bright Side Bri

C.V.Funnies **by MOBRE**


AT THE CONVENTION...
I'D LIKE A TICKET, PLEASE.
UH, SORRY KID. NO CAN DO!
CONVENTION ADMISSION
KIDS- $0.00
ADULTS- $5.00
SUB HUMANS- $30.00
HEY-WHY NOT?
BECAUSE YOU'RE TOO NORMAL. DON'T YOU KNOW THAT THESE COMIC CONS ARE STRICTLY FOR ODD LOOKING NERDS WITHOUT LIVES?
GOLLY. I DIDN'T KNOW THAT.
HEY, DON'T GET TOO UPSET. COME BACK NEXT YEAR WITH A HUGE BELLY, SOME PIMPLES AND A LAZY EYE AND I'LL LET YOU IN FREE!

C.V. Gallery

Scott Wycoff

Dorr, MI

TOP 100

This top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	X-MEN	31
2	UNCANNY X-MEN	311
3	AMAZING SPIDER-MAN	388
4	PITT	3
5	WOLVERINE	80
6	WILDC A T.S	6
7	X-MEN 2099	7
8	X-FORCE	33
9	SUPERMAN	88
10	ADVENTURES OF SUPERMAN	511
11	SUPERMAN MAN OF STEEL	32
12	ACTION COMICS	698
13	GEN 13	1
14	FANTASTIC FOUR	387
15	BEAVIS & BUTT-HEAD	2
16	BATMAN	506
17	X-FACTOR	101
18	DETECTIVE COMICS	673
19	MAXX	6
20	WAR MACHINE	1
21	SPIDER-MAN	45
22	SHADOWHAWK III	3
23	PACT	1
24	CABLE	10
25	BATMAN: SHADOW OF THE BAT	26
26	SUPERBOY	3
27	VENOM THE ENEMY WITHIN	3
28	SPIDER-MAN 2099	18
29	CODENAME STRYKE FORCE	3
30	NINJAK	4
31	SUPERGIRL	3
32	UNION	4
33	BATMAN: LEGENDS OF THE DARK KNIGHT	59
34	BRIGADE	7
35	STEEL	3
36	TEAM YOUNGBLOOD	6
37	GREEN LANTERN	51
38	X-O MANOWAR	25
39	CATWOMAN	9
40	BLOODSTRIKE	8
41	SUPREME	10
42	STAR WARS: TALES OF THE JEDI	5
43	ROBIN	6
44	SPECTACULAR SPIDER-MAN	211
45	ITCHY & SCRATCHY	2
46	NIGHTWATCH	1
47	EXCALIBUR	76
48	REN & STIMPY POWDERED TOAST MAN	1
49	TUROK DINOSAUR HUNTER	11
50	SOLAR, MAN OF THE ATOM	33
51	DAREDEVIL	327
52	RADIOACTIVE MAN	88
53	INCREDIBLE HULK	416
54	BLOODSHOT	16
55	REN & STIMPY	17
56	WEB OF SPIDER-MAN	111
57	SANDMAN	59
58	MAGNUS ROBOT FIGHTER	36
59	SHADOW MAN	25
60	WAR DANCER	1
61	FREAK FORCE	3
62	RUNE	2
63	RAI & THE FUTURE FORCE	21
64	DANGER UNLIMITED	1
65	SECOND LIFE OF DOCTOR MIRAGE	7
66	SIVER SURFER	91
67	HARBINGER	29
68	ETERNAL WARRIOR	22

X-Men ™&© 1994 Marvel Entertainment Group

RANK	TITLE	ISSUE #
69	H.A.R.D CORPS	18
70	NEW WARRIORS	46
71	AVENGERS	373
72	GHOST RIDER	48
73	FORCE WORKS	2
74	VANGUARD	5
75	SECRET WEAPONS	9
76	X-MEN UNLIMITED	4
77	ARCHER & ARMSTRONG	22
78	X-MEN ADVENTURES SEASON II	3
79	LOBO: A CONTRACT ON GAWD	1
80	NORTHSTAR	1
81	DOOM 2099	16
82	LOBO	5
83	SIN CITY: A DAME TO KILL FOR	4
84	CAPTAIN AMERICA	426
85	WHAT IF?	60
86	PUNISHER 2099	15
87	IRON MAN	303
88	PUNISHER	49
89	DAMAGE	1
90	POWER & GLORY	1
91	PRIME	9
92	LEGENDS OF THE WORLD'S FINEST	3
93	THUNDERSTRIKE	7
94	THOR	473
95	OFFICIAL INDEX TO THE X-MEN	1
96	WARRIOR OF PLASM	7
97	'BREED	2
98	PUNISHER WAR ZONE	26
99	LOONEY TUNES	1
100	WRATH	2

TOP 100

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X-Men ™&© 1994 Marvel Entertainment Group

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10	ADVENTURES OF SUPERMAN	511
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17	FANTASTIC FOUR	397
18	WAR MACHINE	1
19	SPIDER-MAN	45
20	GEN 13	1
21	MAXX	8
22	CABLE	10
23	BATMAN: SHADOW OF THE BAT	26
24	GREEN LANTERN	51
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26	SUPERBOY	3
27	VENOM THE ENEMY WITHIN	3
28	SPECTACULAR SPIDER-MAN	211
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71	ARCHER & ARMSTRONG	22
72	X-MEN ADVENTURES SEASON II	3
73	SECRET WEAPONS	9
74	GHOST RIDER	48
75	RUNE	2
76	IRON MAN	303
77	LOONEY TUNES	1
78	WAR DANCER	1
79	DOOM 2099	16
80	LOBO: A CONTRACT ON GAWD	1
81	CAPTAIN AMERICA	426
82	DANGER UNLIMITED	1
83	PUNISHER 2099	18
84	2099 UNLIMITED	4
85	WAR MACHINE ASHCAN	
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87	VANGUARD	5
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89	PUNISHER	89
90	THUNDERSTRIKE	7
91	SIN CITY A DAME TO KILL FOR	4
92	POWER & GLORY	1
93	THOR	473
94	'BREED	2
95	SPIDER-MAN: MUTANT AGENDA	2
96	DAMAGE	1
97	GHOST RIDER/BLAZE SPIRITS OF VENGEANCE	21
98	PUNISHER WAR ZONE	26
99	COSMIC POWERS	2
100	PRIME	9

C.V.MOVERS

Retailers from across the United States and Abroad, report on the state of the comic book market.

ATTENTION

CVM is looking for new regional reporters in North Central, South Central, North Western, South Western and International areas. Interested shop owners please contact:

Louis Porter, Jr.
c/o Regional Reports
15 Danbury Rd.
Ridgefield, CT 06877

SOUTH EAST

Don Bettis
Haley's Comics
Johnson City, TN

DC *Batman/Spawn:War Devil* will fly off the shelves. DC is concentrating a lot of talent and time on this one shot. Should be a great read. Vertigo titles are gaining again. *Sandman* sales have increased 400%. Check out *The Books of Magic*. Early Vertigo titles are becoming hard to find. *Green Lantern* has been a sell out since #46. Doomsday is Back.

MARVEL We can't keep *Uncanny X-Men* and *X-Men* in stock. A run of *Uncanny X-Men* #1-22 sold out almost immediately. Marvel has lost Stephen Platt to Image starting with *Prophet* #5. Watch out for *Ghost Rider 2099* and *The Adventures of Cyclops and Phoenix*. *Cosmic Powers* will be under ordered. Many of my customers were rather upset with the recent Wolverine events to the point of taking that title off their subscription. Marvel UK is slow except for *Death's Head II*.

OTHER PUBLISHERS Frank Miller and Todd McFarlane. This team will sell a bunch of books if Image can get the books out on time. *Age of the Reptiles*, *Tales of the Jedi*, *'Breed*, *Melting Pot*, and *Bone* are of the highest quality books. Valiant sales have slipped to 30% of what they were when Jim boy was there. Ultraverse is picking up steam here. Oh yeah, *Star Wars:Droids* #1 thru #6 will ship in March!!!

Top Ten Comics

1. Daredevil
2. Spawn
3. X-titles
4. Superman titles
5. Batman titles
6. Tales of the Jedi
7. Spider-Man titles
8. Gambit
9. Ninjak
10. X-O Manowar

SOUTH CENTRAL

Scott Etchells
Lone Star Comics
Arlington, TX

DC Superman titles are the top sellers, with Batman following close behind. *Superboy*, *Supergirl* and *Steel* are doing great. *Robin* and *Catwoman* are also doing well. Interest in *Green Lantern* has picked up incredibly in anticipation of the big changes that are going to take place. Milestone books are not moving at all.

MARVEL The X-titles are still at the top. The Spider-Man titles are still strong. *Fantastic Four* sales have increased its readership by a large amount. Sales on *Sabretooth* and *Venom* remain very active. *Daredevil* and *Daredevil:Man Without Fear* continue to be popular. Marvel UK and Epic titles have not done well at all.

OTHER PUBLISHERS Image is still the leader in the independent market. *Spawn* remains the top seller, even non-McFarlane issues did very well. Valiant is still slipping in popularity. Dark Horse is really picking up in momentum. Sales on the Ultraverse books have not been very strong. Topps and Defiant sales are almost non-existent.

Top Ten Comics

1. Uncanny X-Men
2. Amazing Spider-Man
3. X-Men
4. Wolverine
5. Fantastic Four
6. Adventures of Superman
7. Action Comics
8. Avengers
9. X-Factor
10. Batman

NORTH WEST

Jeff Hicks
Platinum Comic
X-Change
Burien, WA

DC Best seller has been *Superman: Man of Steel* #30 with the do-it-yourself cover. *Green Lantern* issue have been the latest speculative comics with #46 thru #48 all hot. "Knightquest" is still looking good and *Catwoman* sales are getting better. listen up, if you haven't picked up *Spectre* do it, the story and art are exceptional.

MARVEL *Beavis & Butt-Head* kick butt as customers carry out multiple copies. *X-Men* sold twice the normal level with the Fleer Ultra promos. *X-Men 2099* is hot with much back issue activity. *Ren and Stimpy* now sell better than most Marvel comics. March

could be the month Marvel falls from the #1 spot with price increases and lower pre-orders.

OTHER PUBLISHERS Valiant sales are down and every retailer around is bad mouthing them, not me, you can just send me all those *X-O Manowar #4*, *Solar: Man of the Atom #7*, and *Harbinger #1's*. *Ninjak* and *Bloodshot #0* both sold out in two weeks. Valiants in February will sell twice their normal levels with the card promotions. Image is hurting as customers are dropping titles like a bad habit. *Spawn* is the best, followed by *Pitt* (When it arrives), *WildC.A.T.S.*, *Maxx*, and *Stormwatch*. Bongo Comics are selling out. Defiant sales are slowing but *War Dancer* and *Charlemagne* look good. Dark Horse sales are steady with *Tales of the Jedi*, *Aliens vs. Predator*, and *Sin City*. Ultraverse sells lousy except for *Rune* with 10 times the sales as the other Ultraverse titles.

Top Ten comics

1. Beavis & Butt-Head
2. Superman: Man of Steel
3. Ninjak
4. Spawn
5. X-Men
6. Bongo Comics
7. Gambit
8. X-O Manowar
9. Bloodshot
10. Ren and Stimpy

SOUTH WEST

Collen O'Brien
Home Plate
Las Vegas, NV

DC Deja Vu? Basically! Superman is still selling steady with all four stories. The spinoffs are hot, especially *Steel* and *Superboy*. National media mention didn't hurt. Things are heating up for *Green Lantern #49* and sales are expected to cool after the big #50. Batman is slipping as people lose interest in the never-ending "Knightquest". *Lobo #1* was well received by fanboys.

MARVEL There has been a lot of speculation with *X-Men #30* as people are buying in quantity. Regardless of its high cover price, *Marvels* is still a favorite. Daredevil's "Fall from Grace" storyline ended with a lot of fanfare. The epilogue and part one are in big demand with an equally big price tag. Marvel's solo books, *Gambit*, *Deadpool*, and *Sabretooth* have strong followings into their fourth issues. All the Venom mini-series continue to sell steadily. One of the most sought after books, not surprisingly, is *Beavis & Butt-Head*, with all its negative hype. Punisher's "Suicide Run" storyline makes it a popular book, just as Stephen Platt's art made *Moon Knight*.

OTHER PUBLISHERS *Simpsons* continue to be hot with all the related titles such as *Bartman*. Valiant's only saving grace seems to be *Bloodshot* and *Ninjak*. Image Comics continues to alienate people with their onslaught of new titles. *Spawn* sells better than all the other titles combined, with people looking forward to the Spawn/Batman crossover. Hope its worth the wait. Ultraverse is developing a large customer base with whispers of "pre-unity" Valiant. Jim Starlin's *'Breed* sparked some interest and might be the new life Malibu is looking for. Defiant, aka Charmin, needs some excitement.

Top Ten Comics

1. X-Men
2. Beavis & Butt-Head
3. Daredevil
4. Spawn
5. Ninjak
6. Superman titles
7. Uncanny X-Men
8. Gambit
9. Ultraverse titles
10. Green Lantern

CANADA

Gary Gummeson
Comix Plus
Thunder Bay, Ontario

DC First Superman, then Batman, then Green Lantern! Though not as big as the other two, *Green Lantern #48* did sell out, as did #49. DC is still grabbing the reader's interest with these new storylines. Surprisingly, the Superman and "Knightfall" titles are still selling well. Besides these hot titles , there is not much else to report on DC, except that *Catwoman* and *Lobo* are doing reasonably well.

MARVEL Daredevil "Fall from Grace" storyline is probable the hottest back issue comic right now. Other hot items have been *Beavis and Butt-Head #1*, *X-Men #30*, the "Fatal Attractions" crossover between the mutant titles, *Gambit* and *Daredevil: Man Without Fear*. I don't know how hot *Moon Knight* or *Marvels* are because I can barely get any copies. On the other side of the coin, *Venom* has slowed down (too many mini-series) and other mini-series like *Hawkeye* and *Scarlet Witch* almost seem to be a waste of paper. Finally, please axe most of the Marvel UK titles!

OTHER PUBLISHERS It seems that Image's ship is sinking when it comes to new titles. Besides *Troll*, most new titles are overlooked. The main titles still do alright but thank God some titles that were drastically late are returnable. *Wetworks* where are you. Defiant Comics don't sell well here so there will be a back issue shortage if they become popular later. Malibu titles are somewhat slow but there seem hope for *'Breed* and *Rune* where there is pre-interest in them. The most popular recent independent comics were *Simpsons #1* and *Itchy and Scratchy #1*.

Top Ten Comics

1. Spawn
2. Simpsons
3. X-Men
4. Venom
5. Gambit
6. Spiderman 2099
7. Uncanny X-Men
8. WildC.A.T.S.
9. Daredevil
10. Superman titles and "Knightquest"

INTERNATIONAL

Jean Wacquet
Dangereuses Visions
Lille, France

DC Superman, Batman, and Lobo are the top sellers here. The other top sellers are the specials like the *Legends of the World's Finest*, *Golden Age*, or the Elseworlds stories featuring Batman. Sales were stronger during Christmas on the "Monstrous" trade paperbacks *Knightfall* and *The Return of Superman*. There have been good sales on the new DC titles like *Robin*, *Steel*, and *Superboy*, but DC isn't very popular right now because they no longer translate into French.

MARVEL With the "Back to Basic" movement, Marvel is sure to be the top publisher in France. People are crazy about the upcoming *War Machine* series, the Spider-Man parents saga, the end of the Fantastic Four, the love between Sue Richards and Namor, The *Adventures of Cyclops and Phoenix* and *Ghost Rider 2099*. The 2099 line is liked by the readers except 2099 Unlimited which is too expensive with not very good art and stories. The fan favorites are still the *X-Men* drawn by John Romita Jr. and Andy Kubert and all the X-titles including *Wolverine* and *Cable*. Sales are still growing for titles like *Iron Man*, *Fantastic Four*, *Avengers*, *Ghost Rider*, *Thunderstrike*, and *Hulk*. The most unexpected sales were on *Daredevil: Man Without Fear*, the "Fall From Grace" storyline, and *Marvels*. *Marvels* is possibly one of the most beautiful series ever produced by this company. Marvel continues to produce good comics with strong art and great plots.

OTHER PUBLISHERS Fantastic sales on the Legends titles published by Dark Horse! *Sin City* and *Next Men* are in the top ten and people are already expecting *Danger Unlimited* and *Hellboy* to be incredible. French fans are very excited by the new Bravura imprint, *'Breed* has sold out already, and *Rune* #1 is awaited by a majority of our customers. Readers want the quality (plot and art) before quantity and several independents sell better than Marvel and DC only because they're produced by top talents. Image is still a winner except for the Extreme line. Fans don't want any more of the Liefeld clones or the Shadowhawk stuff. *Spawn*, *WildC.A.T.S.*, and *Cyberforce* are still our best sellers but everybody hopes that Image Comics won't be late this year. Both Defiant and Valiant are slowing down and all the continuity production is dead.

Top Ten Comics

1. Superman
2. Uncanny X-Men
3. Spawn
4. WildC.A.T.S.
5. Avengers
6. Daredevil
7. Spider-Man
8. Venom
9. Batman titles
10. X-Men

CVM's Staff of Regional Reporters

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- Barry Mellowship-Tall Tales and True, Buddina, Queensland

ENGLAND
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FRANCE
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Adams, Art . . . . . AAd
Adams, Neal . . . . . NA
Addeo, Stephen . . StA
Adkins, Dan . . . . . DA
Adlard, Charlie . . . CAd
Albano, John . . . . JAo
Albrecht, Jeff . . . . JAl
Alcala, Alfredo . . . AA
Alcazar, Vincent . . VAz
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Alibaster, Jo . . . . JoA
Allred, Michael . . . MiA
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Amaro, Gary . . . . GyA
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Baker, Matt . . . . . MB
Balent, Jim . . . . . JBa
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Beeston, John . . . . JBe
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Brigman, June . . . . JBr
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Brodsky, Allyn . . . AyB
Broom, John . . . . . JBm
Broome, Matt . . . . MtB
Brothers, Hernandez HB
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Browne, Dick . . . . DkB
Brunner, Frank . . . . FB
Bryant, Rick . . . . . RkB
Buckingham, Mark MBu
Buckler, Rich . . . . . RB
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Bugro, Carl . . . . . CBu
Bulandi, Danny . . . DBl
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Buscema, Sal . . . . . SB
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Butler, Steve . . . . . SBt
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Calafiore, Jim . . . JCf
Callahan, Jim . . . . JiC
Calnan, John . . . . JCa
Cameron, Lou LC
Campbell, Stan . . . StC
Capullo, Greg . . . . GCa
Cardy, Nick . . . . . NC
Carpenter, Brent D BDC
Carter, Jon . . . . . JCt
Case, Richard . . . . RCa
Chadwick, Paul . . . PC
Chan, Ernie . . . . . ECh
Chang, Benard . . . BCh
Charest, Travis . . . TC
Chase, Bobbie . . . . BCe
Chaykin, Howard . . HC
Check, Sid . . . . . SC
Chen, Jim . . . . . JCh
Chen, Sean . . . . . SCh
Chestney, Lillian . . LCh
Chichester, D.G. . DGC
Chiodo, Joe . . . . . JCh
Choi, Brandon . . . . BCi
Chua, Ernie . . . . . Chu
Cirocco, Frank . . . . FC
Citron, Sam . . . . . SmC
Claremont, Chris . . CCl
Clark, Scott . . . . . ScC
Cockrum, Dave . . . . DC
Colan, Gene . . . . . GC
Colby, Simon . . . . SCy
Cole, Jack . . . . . JCo
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Collins, Nancy . . . . NyC
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Cooper, John . . . . JCp
Corben, Rich . . . . RCo
Costanza, Peter . . . PrC
Cowan, Denys . . . DCw
Cox, Jeromy . . . . JCx
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Crandall, Reed . . . RC
Chriscross . . . . . Ccs
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Cullins, Paris . . . . PCu
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Davis, Alan . . . . . AD
Davis, Jack . . . . . JDa
Davis, Guy . . . . . GyD
Day, Dan . . . . . Day
Day, Gene . . . . . GD
DeFalco, Tom . . . . TDF
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Delano, Jamie . . . . JaD
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DeMulder, Kim . . . KDM
DeZuniga, M. . . . . MDb
DeZuniga, Tony . . . TD
Diaz, Paco . . . . . PaD
Dillin, Dick . . . . . DD
Dillon, Glyn . . . . . GlD
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Ditko, Steve . . . . . SD
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Feldstein, Al . . . . . AF
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Flemming, Homer . HFl
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Frolechlich, A. . . . . AgF
Fujitani(Fuje), Bob . . BF
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Geggan . . . . . Ggn
Gerber, Steve . . . . SvG
Giacoia, Frank . . . . FrG
Giarrano, Vince . . . VGi
Gibbons, Dave . . . . DGb
Gibson, Ian . . . . . IG
Giella, Joe . . . . . JoG
Giffen, Keith . . . . . KG
Giordano, Dick . . . . DG
Glanzman, Sam . . . SG
Gonzalez, Jorge . . JGz
Goodman, Till . . . . TGo
Goodwin, Archie . AGw
Golden, Michael . . MGo
Gordan, Al . . . . . AG
Gottfredson, Floyd . FG
Gould, Chester . . . ChG
Grent, Alan . . . . . AlG
Grant, Steve . . . . . StG
Green, Dan . . . . . DGr
Greene, Sid . . . . . SGe
Grell, Mike . . . . . MGr
Griffith, Bill . . . . . BG
Griffiths, Martin . . MGs
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Grossman, R. . . . . RGs
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Grummett, Tom . . . TG
Guardineer, Frank . . FG
Guay, Rebecca . . . RGu
Guice, Jackson . . . JG
Guichet, Yvel . . . . YG
Gulacy, Paul . . . . . PG
Gustovich, Mike . . . MG
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Hall, Bob . . . . . BH
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Hama, Larry . . . . . LHa
Hamilton, Tim . . . . TH
Hammer, Cully . . . CHm
Hampton, Bo . . . . BHa
Hampton, Scott . . . SHp
Hannigan, Ed . . . . EH
Hanna, Scott . . . . SHa
Harras, Bob . . . . . BHs
Harris, Tony . . . . . TyH
Harrison, Simon . . SHn
Hart, Ernest . . . . EhH
Hathaway, Kurt . . . KtH
Haynes, Hugh . . . . HH
Hazlewood, Douglas DHz
Heath, Russ . . . . . RH
Hebbard, Robert . . RtH
Heck, Don . . . . . DH
Henry, Flint . . . . . FH
Herman, Jack . . . . JH
Hempel, Mark . . . . MaH
Herrera,Ben . . . . . BHr
Hester, Phil . . . . . PhH
Hewlett, Jamie . . . JHw
Hibbard, E.E. . . . . EHi
Hicklenton, John . . JHk
Higgins, Graham . . GHi
Higgins, John . . . . JHi
Hitch, Brian . . . . . BHi
Hobbs, Bill . . . . . BlH
Hoberg, Rick . . . . . RHo
Hoffer, Mike . . . . . MkH
Hogarth, Burne . . . BHg
Hopgood, Kevin . . . KHd
Hoover, Dave . . . . DHv
Horne, Richard . . . RHe
Howell, Rich . . . . . RHo
Hughes, Adam . . . . AH
Hudnall, James . . . JHl
Hund, Dave . . . . . DeH
Hunt, Chad . . . . . CH
Immonen, Stuart . . SI
Infantino, Carmine . . CI
Ingles, Graham . . . . GrI
Ionio, Medio . . . . . MI
Isherwood, Geoff . . . GI
Ivie, Larry LI
Ivy, Chris Clv
Janke, Dennis . . . DJa
Janson, Klaus . . . . KJ
Jenney, Robert . . . . RJ
Jensen, Dennis . . . . DJ
Jimminiz, Phil . . . . PJ
Johnson, Dave . . . . DvJ
Johnson, Paul . . . . PuJ
Johnson, Todd . . . . TJn
Jones, Casey . . . . . CJ
Jones, Jeff . . . . . JJ
Jones, Gerard . . . . GJ
Jones, Kelley . . . . KJo
Jones, Malcom . . . . MJ
Jones, R.A. . . . . RAJ
Jurgens, Dan . . . . DJu
Jusko, Joe . . . . . JJu
Kaluta, Mike . . . . MK
Kamen, Jack . . . . . JKa
Kaminski. Len . . . . LKa
Kane & Romita . . . K&R
Kane, Bob . . . . . Bka
Kane, Gil . . . . . GK
Kanigher, Bob . . . . BbK
Karounos, Paris T. . PaK
Katz, Jack . . . . . JKz
Kavanagh, Terry . . TKa
Kelly, Walt . . . . . WK
Kennedy, Cam . . . . CK
Keown, Dale . . . . . DK
Kesel, Babara . . . . BKs
Kesel, Karl . . . . . KK
Keith, Sam . . . . . SK
King, Hannibal . . . HbK
Kinsler, Everett R. . EK
Kirby, Jack . . . . . JK
Kisniro, Yukito . . . YuK
Kitson, Barry . . . . BKi
Kobasic, Kevin . . . KoK
Kolins, Scott . . . . . ScK
Krenkel, Roy . . . . . RKu
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Kubert, Andy . . . . . NKu
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Manning, Russ . . . RsM
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Martinez, Henry . . HMz
Marz, Ron . . . . . RMz
Mason, Tom . . . . . TMs
Matsuda, Jeff . . . . JMs
Mayer, Sheldon . . . ShM
Mayerik, Val . . . . . VMK
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McCorkindale, Bruce BMC
McDaniel, Scott . . . SMc
McDaniel, Walter . . WMc
McDonnell, Luke . . . LMc
McFarlane, Todd . . . TM
McGregor, Don . . . . DMG
McKean, Dave . . . . DMc
McKenna, Mike . . . MkK
McKeever, Ted . . . . TMK
McKone, Mike . . . . MMK
McLaughlin, Frank . FMc
McLeod, Bob . . . . . BMc
McMahn, M . . . . . MMc
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McWilliams, Al . . . AMc
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Medley, Linda . . . . LiM
Meskin, Mort . . . . MMe
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Mightan, Duke . . . DMn
Mignola, Michael . . MMi
Miki, Danny . . . . . DaM
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Milller, Steve . . . . SM
Milligan, Peter . . . . PrM
Minor, Jason . . . . . JnM
Mitchel, Barry . . . . BM

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Moebius . . . . . Moe
Moench, Doug . . . DgM
Montano, Steve . . SeM
Mooney, Jim . . . . JM
Moore, Alan . . . . AMo
Moore, Jerome . . . JeM
Moore, John Francis JFM
Morales, Rags . . . RgM
Morgan, Tom . . . . TMo
Moretti, Mark . . . MMo
Morisi, Pete . . . . PAM
Morosco, Vincent . VMo
Morrison, Grant . . GMo
Morrow, Gray . . . GM
Mortimer, Win . . . WMo
Murray, Brian . . . BrM
Musial, Joe . . . . . JoM
Muth, Jon J. . . . . JMu
Mychaels, Marat . MMy
Naifeh, Ted . . . . . TNa
Neary, Paul . . . . . PNe
Nebres, Rudy . . . . RN
Nelson . . . . . Nel
Netzer, Mike . . . . MN
Newton, Don . . . . DN
Nguyen, Hoang . . . HNg
Nichols, Art . . . . . ANi
Nicieza, Fabian . . FaN
Nino, Alex . . . . . AN
Nocenti, Ann . . . . ANo
Nocon, Cedric . . . CNn
Nolan, Graham . . . GN
Norem, Earl . . . . EN
Nostrand, Howard . HN
Novick, Irv . . . . . IN
Nowlan, Kevin . . . KN
Olbrich, Dave . . . . DO
Olliffe, Patrick . . . PO
O'Neil, Denny . . . DON
O'Neill, Kevin . . . KON
Ordway, Jerry . . . . JOy
Orlando, Joe . . . . . JO
Ortiz, Jose . . . . . JOt
Oskner, Bob . . . . . BO
Ostrander, John . . JOs
Pacella, Mark . . . . MPa
Palais, Rudy . . . . . RP
Palmer, Tom . . . . . TP
Palmiotti, Jimmy . . . JP
Pamai, Gene . . . . . GPi
Panaligan, Noly . . . NPl
Panosian, Dan . . . DPs
Parkhouse, Annie . APh
Parkhouse, Steve . SvP
Parobeck, Mike . . . MeP
Pascoe, James . . . JmP
Pearson, Jason . . . JPn
Pelletier, Paul . . . . PaP
Pennington, Mark . MPn
Pensa, Shea Anton SAP
Perez, George . . . . GP
Perham, James . . . JPh
Perlin, Don . . . . . DP
Perryman, Edmund . EP
Peterson, Brandon . BPe
Phillips, Joe . . . . . JoP
Phillips, Sean . . . . SeP
Pini, Wendy . . . . . WP
Platt, Stephen . . . . SPa
Pleece, Warren . . WaP
Ploog, Mike . . . . . MP
Pollack, Rachel . . . RaP
Pollard, Keith . . . . KP
Pollina, Adam . . . . AdP
Porch, David . . . . DPo
Portacio, Wilce . . . WPo
Potts, Carl . . . . . CP
Powell, Bob . . . . . BP
Power, Dermot . . . DPw
Prosser, Jerry . . . . JeP
Pugh, Steve . . . . . StP
Quesada, Joe . . . . JQ
Quinones, Peter . . . PQ
Quinn, David . . . . DQ
Raboy, Mac . . . . MRa
Ramos, Rodney . . RyR
Randall, Ron . . . . RoR
Raney, Tom . . . . . TR
Rankin, Rich . . . . RRa
Rapmund, Norm . . NRd
Raymond, Alex . . . AR
Redondo, Nestor . . NR
Reed, David . . . . . DvR
Reinhold, Bill . . . BR
Richards, Tad . . . TR
Richardson, Mike . MRi
Rico, Don . . . . . DRi
Ridgeway, John . . JRy
Rieber, John Ney . JNR
Riley, John . . . . . JnR
Riply . . . . . Rip
Robinson,James . . JeR
Robbins, Frank . . . FR
Robertson,Derrick . DeR
Rodier, Denis . . . . DRo
Rogers, Marshall . MR
Romita, John . . . . . JR
Romita, John Jr. . . JRJ
Rosenberger,J . . . JRo
Ross, David . . . . . DR
Roth, Werner . . . . WR
Royle, Jim . . . . . JRl
Royle, John . . . . . JRe
Rubinstein, Joe . . . JRu
Rude, Steve . . . . . SR
Ruffner, Sean . . . SRf
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Ryan, Paul . . . . . PR
Ryder, Tom . . . . TmR
St.Pierre, Joe . . . JSP
Sakai, Stan . . . . . SS
Salmons, Tony . . . TSa
Saltares, Javier . . . . JS
Saviuk, Alex . . . . . AS
Schaffenberger, Kurt KS
Schiller, Fred . . . . FdS
Schmitz, Mark . . . . MaS
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Semeiks, Val . . . . . VS
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Shuster, Joe . . . . . JoS
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Smith, Cam . . . . . CaS
Smith, John . . . . . JnS
Smith, Malcom . . . MSt
Smith, Paul . . . . . PS
Smith, Robin . . . RSm
Smith, Ron . . . . . RS
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Texiera, Mark . . . . MT
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Art & Script . . . . (a&s)
Back-Up Story . . . BU:
Beginning of . . . . . B:
Birth . . . . . b:
Cameo by . . . . . C:
Cover . . . . . (c)
Crossover with . x-over
Death of . . . . . D:
Ending of . . . . . E:
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Inks by . . . . . (i)
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Joining of . . . . . J.
King Size . . . . K-Size
Leaving of . . . . . L:
New Costume . . . . N:
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No issue Number . . N#
Origin of . . . . . O:
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Part . . . . . pt.
Pencils by . . . . . (p)
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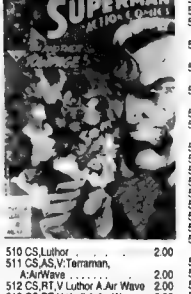

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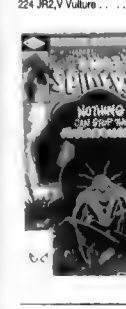

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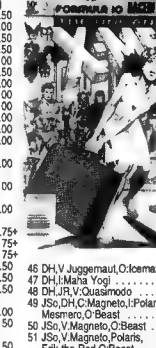

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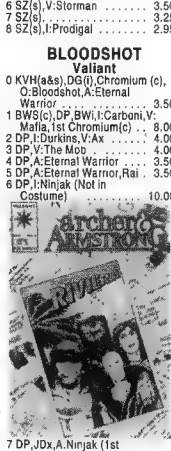

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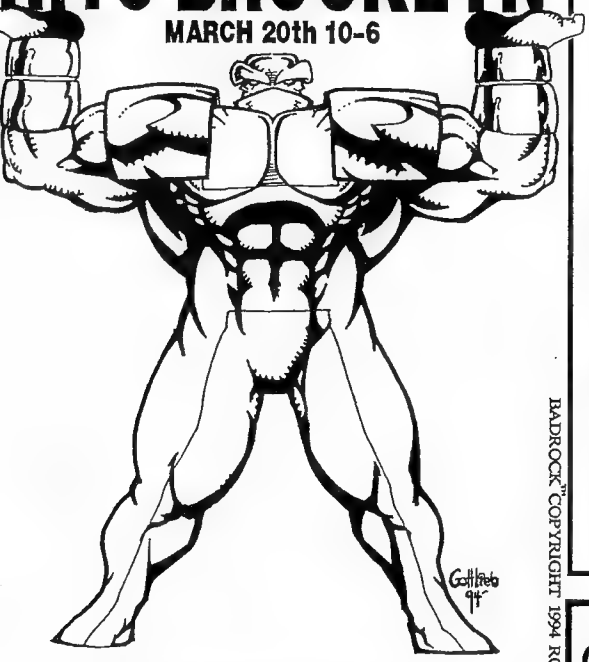

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SYPHONS: THEN AND NOW

by Phil Mateer

Now Comics, known mainly for its licensed products like *Green Hornet*, *Real Ghostbusters*, Speed Racer and *Married With Children*, has announced the revival of their first superhero title: *Syphons*, which originally had a seven-issue run in 1986 and 1987.

The revival, which Now publisher Tony Caputo said he expected to be "one of the hottest books of 1994," will appear as a three-issue mini-series, beginning in March. The creative team includes scripting by Allen Curtis, who originally created the characters (and wrote and drew all seven issues of the original series), and art by Mark Beachum, who first attracted attention with his work on Continuity's *Samuree* about five years ago.

Despite Now's hopes with these characters, who are the Syphons, and why is Now bringing them back in the midst of the current superhero glut currently occurring in the industry? The answers go back to the origins of Now, in early 1986.

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Syphons - the original stories

When Now Comics began in 1986, the company started with only four titles: *Ralph Snart*, *Eb'nn*, *Vector* and *Syphons*. *Ralph Snart*, still being published, is creator Marc Hansen's early *Mad*-crossed-with-Hunter S. Thompson gonzo humor book. *Eb'nn* was a "serious" humor book whose lead character was an anthropomorphic, sword wielding raven in the manner of the early *Cerebus*. *Vector* was an adventure story whose gimmick was to be one of the first books to combine "regular" art with computer-generated graphics. Then there was *Syphons*, which stood out from the first three by being a "normal" comic, in that it featured a team of four super-powered teenagers battling criminals and aliens in the manner of *Teen Titans* and *X-Men*.

The first issue of this original *Syphons* title, shows how four orphans – Trisha, Lisa, Mark and Tim, all in their early teens – stumble across an alien spaceship while playing hooky from the orphanage. This being an origin story, the spaceship naturally bathes them in a "strange light" – one that "infuses" them with some type of energy ("their bodies have become conduits through which the energy is channeled and released in many forms," as one character says).

Hooking up with Skyview, a sort of paramilitary, quasi-governmental agency, the kids spend three years learning just how to channel that energy, taking on the inevitable codenames and

costumes in the process. Trisha, who can release "photon energy" and is basically a "living star," becomes Stardancer; Mark converts the energy into heat radiation and becomes Knightfire; Lisa can "form solid walls of energy and release that energy with hurricane force," and is called Raze; Tim, with super-strength and near-invulnerability, becomes Brigade.

In the first five issues, the kids learn two things: first, Skyview's aims are apparently quite a bit more...right-wing than it lets on (the director takes the criminals that the Syphons capture and, rather than go to all the expense and trouble of turning them over to the police, just shoots them). Second, the alien spacecraft that gave them their powers has come from a "syphon gate", a rare wormhole in space that makes Earth a strategic staging area for an invasion force from the "Thrayl galaxy."

Advance agents from the invaders have been infiltrating Earth. In fact, most of the criminals that Skyview has executed were really disguised aliens. Somehow, the Syphons and Skyview need to repel the invasion, clean up the infiltrators, and close the syphon gate so that the Earth is no longer in danger.

According to writer/creator Curtis, the Chris Claremont/John Byrne *X-Men* was a "big inspiration" to his writing, and the influences are clear, especially in the plotting and in the small "bits" of character interaction. In fact the comic contrasted the standard super team vs. bad guys run of endless fights, especially in the final two issues, where the characters quit Skyview and, looking for an easy way to make money, open a package delivery service - Super X-Press - that makes use of their speed and flight powers.

However, the original run of *Syphons* came in the middle of the "black and white implosion" of the mid-1980s, when many new publishers entered the market trying to capture the overnight success of a then-obscure black and white comic called *Teenage Mutant Ninja Turtles*. As a result, the full color *Syphons*, with some nice character bits but average art, just got lost. *Syphons* #7, released with a July 1987 cover date, was the last anyone heard of the characters....until now.

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Rebirth

Ironically, *Syphons*, which was born and eventually cancelled during a comics glut, is being reintroduced under similar market conditions. Will fans really be able to warm up to yet another super-team book?

Now Comics publisher Tony Caputo believes that this new version of *Syphons* will be able to find its audience, acknowledging that the current "glut" of titles is much different in character than the one in 1986.

"The black and white glut wasn't about quality," said Caputo. "Today, there are a lot of books, but most of them are high-quality superhero titles. Companies like Image have recruited a number of new fans for superhero books, and the market base is expanding, not contracting. Most collectors are latching on to superhero titles now."

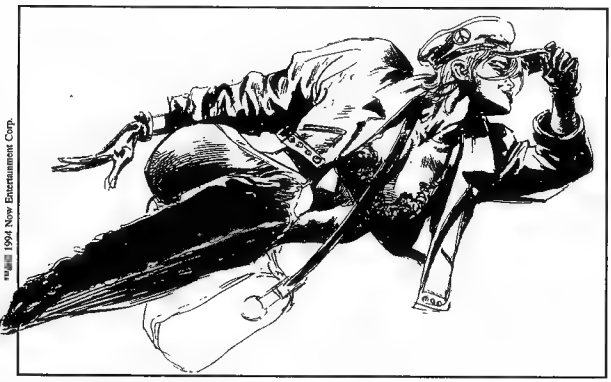
Still, how does a new title like *Syphons* try to compete with all the established ones?

"If they're familiar with the title," Caputo said, "they'll give it a look. They'll also leaf through it to see if the artwork looks hot."

Regarding the artwork, Curtis added, "[Beachum] really pushes the envelope. I'm sure he gets flack because his art is so anatomically correct. It's obvious that he likes to draw women."

Nevertheless, pretty pictures aren't enough to sell a book in the long run; readers only come back if they care about the characters. That is Curtis' job, admitting to a little apprehension at first, coming back to the book after so many years.

"It was a complete shock when Tony called about reviving *Syphons*," commented Curtis, "especially with Mark Beachum as the artist. I was getting worried about getting the feel for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the characters back, but when I sat down to write it was just like the next day, like no time had passed."

Curtis views the appeal of the characters as that of a small family against a world of outsiders.

"They're basically orphans," Curtis explained, "and the only family they've ever had is each other. They're very close, and tend not to communicate with strangers. Lisa is a little more outgoing. Trisha, the leader, is more careful about other people because of other events in the first series. Tim was a lot like Lisa, but he goes through a big change in the mini-series, and turns into the exact opposite. Mark *wants* to be carefree, but isn't as much as Lisa."

Time has passed for the Syphons, Curtis continued, "The story picks up on their lives after four or five years have gone by. Back then, they were teenagers. Now they're full-grown adults."

Instead of the focus on aliens and galactic invasions that characterized the first series, Curtis illuminated the new version has a more narrow focus.

"Everything was so big and cosmic in the original," Curtis remembered, "but for the mini-series I wanted to keep things on a smaller level – everything happens right here on Earth. Skyview doesn't play a big part. I'm focused in on the four Syphons themselves, and a few of the supporting characters."

Looking Ahead: Future Plans

Hoping to keep *Syphons* in the public eye, Curtis said, "I'm hoping this series does well. I've been thinking a lot about these characters, and I have several avenues that I'd like to go down with them."

"We're already planning the next mini-series," added Caputo. "*Syphons* won't sell in the hundreds of thousands, but it'll do well. Word of mouth on the book has been excellent. We've been showing the preview to retailers at conventions, and the response has been just fantastic. The book will sell itself, once people get a look at it."

Despite the best intentions of many companies with new titles, a major problem is late shipping of books. Anticipating this, Caputo remarked, "We have two issues complete, and the last one just ready to go. When we say it'll ship on such-and-such a date, it will."

The question remains: Will *Syphons* find a place among the Ultraverses, Valiant Visions, Kirbyverses, Marvel zombies, Milestones and Vertigo groupies? Only time and reader response will tell. Stay tuned, and see whether, for *Syphons* and Now Comics, life is better the second time around.

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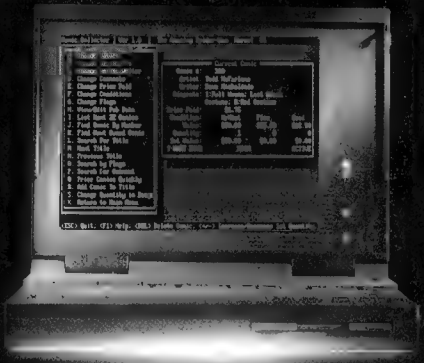

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Mar 3: NJ, Woodbridge. Free card Autograph Card and Comic Show. Forge Inn, Rt. 9 North (across from mall) (30 tables) 5–9:30 **A:Free** Brian Barth (908)390–8037.

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Mar 3-6: MA, Amherst-Hadley. Hampshire Mall, Route 9. Mall Hours **A:Free** Bill Gouvalaris (617)289-8662

Mar 4: NY, Brooklyn. Brooklyn's Friday Night Show. St. Dominick's Church, 20th Ave and Bayridge Pkwy (75th St). (50 tables) 6-10 **A:Free** Scotty O'Donnell (718)251-2075

Mar 5: CA, North Hollywood. The–Valley Cards, Comics and Collectibles Show. Beverly Garland Hotel, 4222 Vineland Ave. (30 tables) 10–5 **A:#1** Donna Arnett (818)247–9775.

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Mar 5: FL, Tallahassee. Jubilee Comic Book Con, Holiday Inn, (Parkway) 1301 Applaches Pkwy.10-4 Jubilee Enterprises (301)292-4587.

Mar 5: IN, Michigan City. Comic Book and Sports Card Show. American Legion Franklin Miller Post 37, 756 E. US Hwy 20. (40 tables) 10-5 **A:Free** Joe Jurek (219)659-4947

Mar 5: MI, Monroe. Sports Card & Comic Book Show. Masonic Temple, 8 N. Monroe St. (across from St. Marys Park) (30 tables) 10-5 **A:Free** Scott H Gordon (313)457-0372.

Mar 5: NC, Durham. Cardboard Hero's Comics & Sportscard Show. Holiday Inn-West, 3460 Hillsborough Rd. (36 tables) 9-4 **A:$1.50** Buddy Carter (804)231-1969.

Mar 5: NY, Floral Park LI. Comics, Sportscards and Non-Sportscards. St. Hedwig's Parish Hall, 309 Jericho Tpke. 9:30-4 **A:$1** Ken Blitz (516)248-4235.

Mar 5: NY, Levittown. Comic, Sportcards & Non-sportcards. Tri-County Flea Market, 3041 Hempstead Tpk. 10-5 **A:Free** Marc Burns (516)864-2926.

Mar 5: PA, Lancaster. Lancaster Comicquest Show. Lancaster Holiday In East, Rt. 30 East Bypass, Greenfield Rd. Exit. 10–4 **A:$2** Comiequest (215)966–0199.

Mar 5: PA, Langhorne. Comics & Sports Card show. Shearton Buck County, across from Oxford Valley Mall. 9AM-3PM **A:$1** Greg Petrino (215)968-8577.

Mar 5: PA, Sinking Spring. Comics, Sports & Non-Sports show, Willow Glen Park, Sinking Spring Skating Arena. 10-6 **A:Free** David Nuss (215)775-0597.

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Mar 5–6: FL, Kissimmee. Comic and Card Show. Osceola Square Mall, Hwy. 192, next to Wal–Mart. Mall hours. **A:Free** Gary Nagle (407)846–3429.

Mar 5-6: FL, Pt Charlotte. Gigantic Collectorama (Sports, Comics, Cards, Toys) Town Center Mall, 1441 Tamiami Tr. (75 tables) Sat:10-8; Sun:Noon-5:30 **A:Free** Marge Honkanen (813)574-7731.

Mar 5–6: FL, West Palm Beach. Sportscard and Comic Show. Sportscard City, 897 S. Congress Ave.(One mile south of airport next to Burger King in plaza). (25 tables) 10–6 **A:Free** Brian Patrick(407)684–6887.

Mar 5–6: IN, Hammond. Comic and Card Convention. Hammond Civic Center, 5825 Sohl Ave. (50 tables) 10–4 **A:$1** Midwest Shows (312)666–9500.

Mar 5–6: TN, Clarksville. Monthly Card & Comic Show. Two Rivers Mall, Riverside Dr. and Ft. Campbell Blvd. (30 tables) Sat. 10–6, Sun. 12–6. **A:Free** Wayne Watson or Benny Cushman (615)473–6603.

Mar 5-6: VA, Virginia Beach. Comics, Sports Cards, Racing, and Sci-Fi Show. Pembroke Mall, Independence and Virginia Beach Blvds. (110 tables) Sat 10-9, Sun 12:30-5:30; Larry Webster (804)486-5870.

Mar 5–6: WA, Spokane. Sports Card & Comic Supershow. Franklin Park Mall, N. 5628 Division. (40 tables) Sat. 9:30–6, Sun. 10–5 **A:Free** Ron and Barb Oakden (206)820–0218.

Mar 6: AL, Montgomery. Comix-Trek Comic Book & Star Trek Mini-Convention. State House Inn, 924 Madison Ave. 11-4:30 **A:$3** Owen Ogletree (404)381-7272.

Mar 6: CO, Denver. Denver Comic Book Convention. Holiday Inn, I70 at Chamber Rd. 10-4 **A:$3.00** F. Greenberg (908)788-6845.

Mar 6: IA, Bettendorf. B&L Sports Cards & Comics. Holiday Inn, 909 Middle Rd. (off I74). (25 tables) 10-4 **A:$1** Bob Lake (309)786-8097.

Mar 6: IL, Chicago. Chicago Comic Book Convention Hyatt Regency Woodfield, 800 E.Golf Rd. off Rt.53 North. 10-4 **A:$3.25** F. Greenberg (908)788-6845.

Mar 6: IL, Oak Lawn. Oak Lawn Comics and Cards Show. Fatima K of C, 5830 W. 95th St. (93 tables) 9-3 **A:$1** John Leary (708)423-1758.

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Mar 6: MD, Baltimore (Pikesville). Serendipity Shows. Hilton Inn, 1726 Reisterstown Rd., Baltimore Beltway Exit 20. 11-4:30 **A:$3** Bob Horn (410)398-6685.

Mar 6: MO, Springfield. Comic & Sports Card Show. Shearton Inn, 333 South Glenstone (2 blocks South of Battlefield Mall). 10-4 **A:$1** Ben Cohen (417)889-2529

Mar 6: NJ, Bordentown. Four Color Comic Art Convention, Comics & Non-Sports cards. Days Inn, Rt. 206 N. 10-4 **A:$3** Ron Jordan)908)828-5955.

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Mar 6: NJ, Livingston. Sports Card and Comics Show. Livingston Holiday Inn. (45 tables) 9:30-4:30 **A:Free** Rocco Slino (201)533-0325.

Mar 6: NJ, Mt. Laurel. Mt. Laurel Comic Book & Sports Card Show. Budget Motor Lodge (Exit 4 off NJ Turnpike). 9:30–4 **A:$2** Emcee Conventions (609)448–7585.

Mar 6: NJ, Tinton Falls. Monmouth Co. Comics, Cards, Toys Show. Holiday Inn, Parkway Exit 105 at Hope Road. 9:30-4:30 **A:$2** Dan Campbell (908) 531-9281.

Mar 6: NJ, Wayne. Wayne Collectibles Show. CO #1 Firemen's Conventions Center, Parish Dr. off Rte 202 N. (110 tables) 9-4 **A:Free** Phil DeMario (201)696-6217.

Mar 6: NY, East Meadow LI. LI Monthly Comic Book and Baseball Card Show. Coliseum Motor Inn, 1650 Hempstead Tpke. 10-4 Starwind Comics (716)672-2913.

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Mar 6: NY, Saratoga Springs. St. Clement's Monthly Baseball Card and Comic Book Show. St. Clement's School Gym, 231 Lake Ave. (30 tables) 1-5 **A:$1** Rocky Rosato (518)584-1429.

Mar 6: NY, Stonybrook. King of Commons Baseball Card and Comic Book Show. Holiday Inn Express, 3131 Nesconset Hwy. (30+ tables) 10-4 **A:$1** Vince Rizzo (516)689-8138.

Mar 6: PA, Harrisburg. Harrisburg Comic Book Show. Best Western Conference Center, I–83 Exit 18A or PA Tpk Exit 18 then I–83 North to Exit 18A. 10–4 **A:$1** Comicquest (215)966–0199.

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Mar 6: RI, Providence. Pro–Con. Holiday Inn, Atwells Ave. (At I–95). (60 tables) 10–4 **A: $1.50** Bob Anatone (401)728–8577.

Mar 6: VA, Fredericksburg. Cardboard Hero's Comics & Sportscard Show. Best Western (Johnny Appleseed Inn) 543 Warrenton Rd. (Exit 133 off I–95) (30 tables) 9-4 **A:$1.50** Buddy Carter (804)231 1969.

Mar 6: VA, Springfield. Sportscard & Comic Show. Springfield Hilton, 6550 Loisdale Rd. (I 95 Exit 169,64E.) (40 tables) 10–4 **A:Free** Carl or Mary May (804)320–0136.

Mar 6: VA, Tysons Corner. Comic Book & Trading Card Show. Ramada Hotel, 7801 Leesburg Pike, 10-4 **A:2** Jeff Rocen (703)603-5834

Mar 6: VT, Burlington. Crisis Con '94. Radisson Hotel. 10–5 **A:$5 in advance, $4 at door** Mark or Dan (802)655–4863.

Mar 8: NY, Nanuet. Tuesday Night Monthly Card Show. Nanuet Days Inn, 260 W. Rte 59. (40 tables) 5:30-10 **A:Free** Fred Erps (914)627 2613.

Mar 9: CA, Riverside. The Main Event. 12321 Sampson Ave., Unit R. (40 tables) 5-10 **A:Free** Don Hughes (909)780-4555.

Mar 9: CA, Walnut. Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 5-9:30 **A:Free** Frank (909)594-7492.

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Mar 10: NY, Deer Park. Comic book Show, Sons of Italy, 2075 Deer Park Ave. 6-10 **A:Free**. Paul (516)289-7398.

Mar 10: NY, Forest Hills Queens. Card and Comic Book Show. American Legion Post 1424, 107-15 Metropolitan Ave. Don Baldi (718)277-5161.

Mar 11: CA, Oceanside. 3rd Annual R.M.S. Cards & Comics Show. Roosevelt Middle School, 850 Sagewood Dr. (30 tables) 5–9 **A:$1** Al Mathias (619)726–8003

Mar 11: IL, Chicago. Comic and Card Convention. Ford City Holiday Inn, 7353 S. Cicero. (40 tables) 6–10 **A:$1** Midwest Shows (312)666–9500.

Mar 11-12: NJ, North Paramus. Sports World Collectible Card and Comic Show. Sportsworld, 200 Rte. 17. (55 tables) Fri 5-10, Sat 10-5 **A:Free** Rob Contino (201)342-8980.

Mar 11–13: FL, Clearwater. Comic and Card Show. Sunshine Mall, Corner of Missouri and Druid. Mall hours. **A:Free** Gary Nagle (407)846–3429.

Mar 12: CA, Pasadena. The Pasadena Cards, Comics and Collectibles Show. The Pasadena Center, 300 E. Green St. (35 tables) 10–5 **A:Free** Donna Arnott (818)247 9775.

Mar 12: CA, Walnut. Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 10 5 **A:Free** Frank (909)594-7492.

Mar 12: CT, Naugatuck. Baseball Card and Comic Book Show. Elk's Lodge 967, Rubber Ave. 9-3 **A:Free** Thomas Bryk (203)723-9259

Mar 12: CT, Stratford. Franklin School PTA Comic Book & Sport Card Show. Franklin School Gym, 1895 Barnum Ave. (35 tables) 10–4 **A:$1** David LoConte (203)375–5655.

Mar 12: FL, Winter Haven. McDonald's Collector Club, Sunshine Chapter, Semi-Annual. Chain O'Lakes Complex, 50 Cypress Gardens Blvd (Hwy 540) (60 tables) 9-4, Bill & Pat Poe (904)-897-4163.

Mar 12: IL, Elmhurst. Comic and Card Show. Abbey Senior Center, 407 St. Charles Rd. (40 tables) 10–3 **A:$1** Midwest Shows (312)666–9500.

Mar 12: IL, Lansing. Comic Book & Sports Card Show Eisenhower Recreation Center, 2550–178th St. (I–80/94 Exit Torrence Ave. South 2 Blocks). (20 tables) 10–3 **A:$1** Joe Turek (219)659–4947

Mar 12: IL, Moline. B&L Sportscards and Comics Show. Highland Park Bowl, 23rd Ave. (45 tables) 9-3 **A:$1** Bob Lake (309)786-8097.

Mar 12: NC, Burlington. Cardboard Hero's Comics & Sportscard Show. Ramada Inn, 2703 Ramada Rd (Exit 143 off I-85). (38 tables) 9-4 **A:$1.50** Buddy Carter (804)231-1969.

Mar 12: NJ, Woodbridge. Four Color Comic Art Convention. Sheraton Hotel, 515 Rt. 1 So. 10-4 **A:$3** Ron Jordan (908)828-5955.

Mar 12: NY, Astoria. Astoria's #1 Baseball Card and Comic Show. Knights of Columbus, 42–10 31st Ave. 10–5 (516)796–8338.

Mar 12: NY, Brooklyn. Carmine's Sports Cards & Comic Book Show. St. Athanasius Auditorium, 6102 Bay Parkway. 10-4 **A:Free** Carmine Russotti (718)427-4919

Mar 12: NY, Hauppauge. King of Commons Baseball Card and Comic Show. Marriott Wind Watch Hotel, 1717 Motor Parkway. (40 tables) 10-4 **A:$1** Vince Rizzo (516)689-8138

Mar 12: NY, New York. Comics & Cards Show. Our Lady of Good Counsel School, 323 E 91st St. (btwn 1st & 2nd Aves). 10-4 **A:$1** Kevin Mullarkey (212)289-6730

Mar 12: OH, Dayton. Jubilee Comic Book Con. Days Hotel (Dayton Mall) I-75 Exit 44, 10-4. Jubilee Enterprises (301)292-4587.

Mar 12: TN, Chattanoga. Comic & Sports Cards. Days Inn, I-75 Eastridge Exit, 1400 N. Macksmith Rd. 9-4 **A:$1.50** Clay Pogue (615)962-2354

Mar 12: TX, Arlington. Sports Card & Comic Show. Comfort Inn. (34 tables) 9–4 **A:$2** Duane Bates (817)276–8794.

Mar 12: VA, Tysons Corner. Jubilee Comic Book Con, Holiday Inn, I-495, Exit 11B, 1960 Chain Bridge Rd. 10-4 Jubilee Enterprises (301)292-4587.

Mar 12–13: CA, Chico. Chico's Largest Annual Toy Festival and Sci–Fi Memorabilia. Chico Mall on Hwy. 99. (60 tables) 10–6 **A:Free** Edward Conway (916)756–8105.

Mar 12-13: CA, Fresno. Antique Toys, Baby Boomer Toys & Collectibles. Manchester Center, Sat:10-5; Sun: 11-6; **A:$1** Robb Goulet (209)226-2335.

Mar 12-13: CA, Riverside. The Main Event 12321 Sampson Ave., Unit R. (40 tables) 10-5 **A:Free** Don Hughes (909)780-4555.

Mar 12-13: FL, Fort Lauderdale. Comic and Cards Show. Coral Ridge Mall, Oakland Park Blvd. (30 tables) Sat 10-7, Sun 11-5 **A:Free** Jerry Pepper (305)386-4099.

Mar 12–13: FL, West Palm Beach. Sportscard and Comic Show. Sportscard City, 897 S. Congress Ave.(One mile south of airport next to Burger King in plaza). (25 tables) 10–6 **A:Free** Brian Patrick(407)684–6887.

Mar 12–13: IL, Carbondale. First Card Comic & Collectibles Show. University Mall. (60 tables) During mall hours. **A:Free** Wayne Watson or Benny Cushman (615)473–6603.

Mar 12-13: IL, Orland Park. Blast From The Past Collectible Toy Show. Orland Park Civic Center, 147th and Lagrange Rd., Joe Peosle (708)241-0925.

Mar 12: NJ, South Plainfield. World of Cards & Comics Convention. Middlesex Mall, Shelton Rd. Sat 10-9:30, Sun 11-5 **A:Free** Tony (908)968 3886.

Mar 12–13: MI, Roseville. Comic and Card Show. Roseville Plaza, at 12 Mile and Gratiot. (75 tables) Sat. 10–9, Sun. 11–5 **A:Free** Rick Miller (810)548–2377.

Mar 12-13: NJ, Ocean Township. Comics, Baseball & Non-Sports Mall Show. Seaview Square Mall, Hwy 35 & 66, (GSP exit 100 to Hwy 66 East 3 miles) (60 tables) Sat: 10-9, Sun: 11-5 **A:Free** Sandy Gaeno (908)229-1632.

Mar 12–13: NY, Kingston. Baseball Card & Comic Book Show. Hudson Valley Mall (50 tables) **A:Free** Bill Fusaro (914)331–8466

Mar 12–13: TN, Murfresboro. Regional Show. Outlets Mall, River Rock Blvd. (30 tables) During mall hours **A:Free** Bases Loaded Productions (615)473–6603.

Mar 13: CA, Buena Park. Non Sports Cards, Fantasy & Collectible Show. Sequoia Athletic Club, 7530 Orangethorpe Ave. 10-4 **A:$3** Derek Borthwick (818)913-4046.

Mar 13: CT, North Branford. ClubHouse Comic and Card Show. VFW Hall, Rt.22 in Northford. (30 tables) 10–4 **A:$1** Rob or GeorgeAnne Smith (203)458–3258

Mar 13: FL, MT. Prospect. Comic and Card Show Friendship Conservatory, 395 Algonquin Rd. (40 tables) 10–4 **A:$1** Midwest Shows (312)666–9500.

Mar 13: IN, Fort Wayne. Fort Wayne's Premier Card and Comic Show. Ramada Inn, 199, exit 100A, S. Rt. 14. 10-4 Greg Mayne (219)824-4238.

Mar 13: MI, Royal Oak. Encore-Con Comic Book Show. American Legion hall, 1815 Rochester Rd. (45 tables) 10-4 **A:$2** Michael Goldman (313)350-2633.

Mar 13: NJ, Bellmawr. Four Color Comic Art Convention, Comics & Non-Sports cards. Howard Johnson Hotel, Rt. 168 Off Exit 3 of NJ Tpke 10-4 **A:$3** Ron Jordan (908)828-5955

Mar 13: NJ, Flemington. Comics and Cards Show. Elks Club, Rte 31. 10-4 **A:Free** Ken Wisnefski (908)479-6603.

Mar 13: NJ, Piscataway. World of Cards & Comics Con. Arbor/Rescue Squad in. of Pisc. Twp., 1790 W. 7th St. (55 tables) 10-4 **A:$1.50** Tony Grimando (908)968-3886.

Mar 13: NJ, Toms River. Baseball Card & Comic Show. Quality Inn, 815 Rte 37 West **A:$1.50** Ray Passanante (908)929-3466

Mar 13: NY, Rockville Centre LI. LI Comic Book and Collector's Market Convention Holiday Inn, 173 Sunrise Hwy. (over 40 dealers) 10-5 **A:Free** Cosmic Comics of Oceanside (516)763-1133.

Mar 13: NY, Williston Park. Baseball Card and Comic Show Monthly. American Legion Hall #144 (lower level), 730 Willis Ave. 10-4 **A:$1** Paul (516)289-7398.

Mar 13: OH, Cleveland. Comic Book & Non–Sports Card Show. Cleveland Marriott Hotel, 4277 W. 150th St. (I–71 & W.150th St.). **A: $1.50** Irene Pike (216)255–2606.

Mar 13: OH, St. Clairsville Ohio Valley Comic Book Convention. Eagle's Hall, I-70 & Exit 218. (30 tables) 10-4 **A:$2** Jeff Harper (216)499-6056.

Mar 13: OH, Columbus. Jubilee Comic Book Con, Holiday Inn, East I-70 & Hamilton Rd Exit 107. 10-4 Jubilee Enterprises (301)292-4587.

Mar 13: PA, Delaware Water Gap. Delaware Water Gap Sports Card and Comic Show Ramada Inn, Rt. 611 South, I–80 exit 53. (40 tables) 10–4 **A:Free** Janet Van Alstyne (908)813–1117.

Mar 13: TN, Nashville. Nashville Comic Convention Holiday Inn at Harding Place. (40 tables) 9–6 **A:$1** Mike Bray (615)367–1405.

Mar 13: VA, Alexandria. Cardboard Hero's Comics & Sportscard Show. Quality Inn, 6461 Edsall Rd. (Exit 2-A off I-395) (33 tables) 9-4 **A:$2** Buddy Carter (804)231-1969.

Mar 13: WV, Wheeling. Ohio Valley Comic Book Convention. Eagle's Hall, I-70 & Exit 218. (30 tables) 10-4 **A:$2** Jeff Harper (216)499 6056

Mar 13–14: WA, Kirkland. Sports Card and Comic Supershow. Totem Lake Mall, Exit 20B East off I–405 & I–90. (75 tables) Sun. 10–6, Mon. 11–5. **A:Free** Ron and Barb Oakden (206)820–0218.

Mar 16: CA, Riverside. The Main Event, 12321 Sampson Ave., Unit R. (40 tables) 10-5 **A:Free** Don Hughes (909)780-4555.

Mar 16: CA, Walnut. Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 5-9.30 **A:Free** Frank (909)594-7492.

Mar 16: OH, Cleveland. Comic Books, Non-Sportscards, Sportscards, and Racing Collectibles Show Cleveland Airport Marriott, 4277 W. 150th St. 6:30-10 **A:$1** Irene Pike (216)255-2606

Mar 17: NJ, Wayne. Wayne Collectibles Show. CC of the Firemen's Convention Center, Parish Dr. Rte 202 N. (110 tables) 5-10 **A:Free** Phil DeMario (201)696-6217.

Mar 17-20: NH, Rochester. Cards and Comics Show Lilac Mall, Jct. Spaulding Tpke., Exit 9, Route 16. Mall Hours. **A:Free** Bill Gouvalaris (617)289-8662.

Mar 17: RI, Woonsocket. Sports Card & Comic Book Show. Elks Hall, 380 Social St. (40 tables) 6pm–10pm **A:$1** Bill Bryda (401)765–0934.

Mar 18: NY, Brooklyn. Brooklyn's Friday Night Show. St. Dominick's Church, 20th Ave and Bayridge Pkwy (75th St). (50 tables) 6-10 **A:Free** Scotty O'Donnell (718)251-2075.

Mar 18: NY, Stonybrook. King of Commons Baseball Card and Comic Book Show. Holiday Inn Express, 3131 Nesconset Hwy, Rte 347. (20+ tables) 6-10 **A:$1** Vince Rizzo (516)471-8000.

Mar 19: CA, North Hollywood. The Valley Cards, Comics and Collectibles Show. Beverly Garland Hotel, 4222 Vineland Ave (30 tables) 10–5 **A:$1** Donna Arnott (818)247–9775.

Mar 19: CA, Walnut. Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 10-5 **A:Free** Frank (909)594-7492.

Mar 19: CT, Milford. Baseball Card and Comic Book Mania. K of C, 925 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 9:30-3:30 **A:$2** Aurella Wacks (203)874-3545.

Mar 19: FL, Sunrise. Card & Comic Show 4163 N.Pine Island Rd. (50 tables) 10–5 **A:Free**

Mar 19: IN, Indianapolis. Jubilee Comic Book Con, Holiday Inn, East 6990 East 21st (Off I-70) 10-4 Jubilee Enterprises (301)292-4587.

Mar 19: MI, Dearborn. Antique Tou Show. Dearborn Civic Center, 15801 Michigan Ave. (225 tables) 8–3 **A:$4** Kevin Hauser fax(313)544–0443.

Mar 19: NC, Raleigh. Cardboard Hero's Comics & Sportscard Show. Days Inn-North, 2805 Highwoods Blvd (Exit 11 off I-440) (30 tables) 9-4 **A:$1.50** Buddy Carter (804)231-1969.

Mar 19: NJ, New Brunswick. Collectors Showcase show. U.S I Flea Market Building, U.S. I South. 10-8 **A:Free** Paul Schoeb (908)238-4231.

Mar 19: NY, Brooklyn. Pratt Area Cards and Comics Show. St. Luke's Parish Hall, 259 Washington Ave. 10-5 **A:Free** June Solla (718)783-6837

Mar 19: NY, Levittown. Comic, Sportcards $ Non-sportscards. Tri-County Flea Market, 3041 Hempstead Tpk. 10-5 **A:Free** Marc Burns (516)864-2926.

Mar 19: NY, Lynbrook. Monthly Baseball Card and Comic Book Show. St. Mary's Knights of Columbus, 78 Hempstead Ave. 10-4 **A:$1** Paul (516)289-7398.

Mar 19–20: CA, Riverside. The Main Event, 12321 Sampson Ave., Unit R. (40 tables) 10-5 **A:Free** Don Hughes (909)780-4555.

Mar 19-20: CT, Southington. T+R Sportcard & Comic Show, Southington High School (90 tables) 10-4 **A:$3** Tom (203)888-1062

Mar 19–20: FL, St. Petersburg. Comic and Card Show. Gateway Mall, 7885 9th St. North. Mall hours. **A:Free** Gary Nagle (407)846–3429.

Mar 19–20: MO, Cape Girardeau. First Card, Comic and Collectibles Show. Westpark Mall. (60 tables) During mall hours. **A:Free** Wayne Watson or Benny Cushman (615)473–6603.

Mar 19–20: TN, Tullahoma. Card, Comic & Collectible Show. Northgate Mall, N. Jackson St. (20 tables) During mall hours. **A:Free** Bases Loaded Productions (615)473–6603

Mar 20; CT, Wallingford. Toys & Trains. Zandri's Stillwood Inn, 1074 S Colony Rd, US Rte 5, exit 13 off I-91. 9-2 **A:$4** Mike Martino (203)469-9048.

Mar 20: MA, Boston. Boston Comics and Collectible Convention Holiday Inn Somerville, 30 Washington St. (2 blocks from Sullivan T Station) 10–4:30 Richard Marchany (617)625–3219.

Mar 19-20: FL, Destin. Collectorama 94, Comics, Sports, Non-Sports & Racing. Destin Community Center, 100 U.S. Highway 98 East (50 tables) 10-5 **A:$1** Arthur Nutt (904)476-0365

Mar 19–20: FL, West Palm Beach. Sportscard and Comic Show. Sportscard City, 897 S. Congress Ave.(One mile south of airport next to Burger King in plaza). (25 tables) 10–6 **A:Free** Brian Patrick(407)684–6887.

Mar 19–20: WA, Bellevue. Sports Card and Comic Supershow. Factoria Square Mall, (exit off I–405 & I–90. (75 tables) Sat. 10–6, Sun. 11–5. **A:Free** Ron and Barb Oakden (206)820–0218.

Mar 20: DE, Newark. Comics and Sports Cards Show. Holiday Inn, Rte 195 and 273, exit 3. (29 tables) 10-4 **A:$1** Ken Cordiff (302)737-3332.

Mar 20: IA, Davenport. B & L Sportscards and Comics. East Davenport Turner Hall, 2113 E. 11th St. (26 tables)

SHOW DATES

10-4 A:$1 Bob Lake (309)786-8097.

Mar 20: IL, Chicago. Comic and Card Show. Ford City Holiday Inn, 7353 S. Cicero Ave. (50 tables) 10–4 A:$1 Midwest Shows (312)666–9500.

Mar 20: IL, Wheeling. Silver Reef Cards and Comics. Chevy Chase Country Club, 1000 North Milwaulkee Av. 9:30-4 A:$1 William Mueller (708)351-1799.

Mar 20: IN, Ft Wayne. Jubilee Comic Book Con, Holiday Inn, Exit 109A (off I-69) 10-4 Jubilee Enterprises (301)292-4587.

Mar 20: KY, Ashland. River Cities Comic Con. Elk's Hall, 900 Carter Ave (Ashland), 9th & Carter, I-64 to Exit 6, 185 or 191 to Downtown (38 tables) 10-4 A:Free Jeff Harper (216)499-6056.

Mar 20: MA, Auburn. Toy Show. Auburn Elks Lodge, 750 Soughbridge (Rt. 12) Exit 10 off Mass Pike. 10-3 A:$3 Bill Bovenzi (508)791-0269.

Mar 20: NC, Fayetteville. Cardboard Hero's Comics & Sportscard Show. Howard Johnson Plaza Hotel, Cedar Creek Rd. (Exit 49 off I-95) (38 tables) 9-4 A:$1.50 Buddy Carter (804)231-1969.

Mar 20: NC, Raleigh. Raleigh Comix Con. Holiday Inn North, 2815 Capital Blvd. (27 tables) 10–4 A:Free Lyn Anderson (919)790–9026

Mar 20: NJ, Garfield. Cards, Comics, and Collectibles. Garfield Boys and Girls Club, 490 Midland Ave. 10-4 A:$1 Gary (201)340-2218.

Mar 20: NJ, Montvale. Montvale Collectible Card and Comic Show. Montvale Ramada Inn, 100 Chestnut Ridge Rd. (48 tables) 9:30-4 A:$2 Rob Contino (201)342-8980.

Mar 20: NJ, Wayne. Wayne Comic Book Convention. Ramada Inn, Rte 46W. 10-4 A:Free F. Greenberg (908)788-6845.

Mar 20: NY, Bayshore. CS Collectibles. Masonic Temple, 7 Union Blvd. W or 5th Ave. 10-4 A:Free Stanley (516)242-2266.

Mar 20: NY, Brooklyn. Comic Book and Sportscard Show. Temple Emanuel, 1880 Rockaway Pkwy. (75 tables) 10-4 A:Free Marty Margulis (516)795-4628.

Mar 20: NY, Massapequa. Massapequa Monthly Card and Comic Show. Massapequa Elks Lodge, 2162 Veterans Blvd. (40 tables) 10–4 A:$1 Joel or Debra Kirsch (516)799–6412.

Mar 20: NY, New York City. New York Comic Book Convention. Ramada Hotel, 33rd & 7th Ave. 10-4 A:$3.25 F. Greenberg (908)788-6845.

Mar 20: PA, Philadelphia. Serendipity. Holiday Inn at King of Prussia Mall. A:$3 Bob Horn (410)398-6685.

Mar 20: TX, San Antonio. Sports Card and Comic Show. Embassy Suites Hotel, NW Loop 1604 – 10 (behind Malibu Castle). (40 tables) 10–5 A:$1 Ralph or A. Willis (210)431–0737.

Mar 20: VA, Falls Church. CDA Conventions. Ramada Inn, Tysons Corners. 7801 Leesburg Pike. 10–4 A:$0 David Stebbins (301)870–5620.

Mar 20: VA, Virginia Beach. Jubilee Comic Book Con, Pavilion Convention Ctr. 1000-19th St. 10-4 Jubilee Enterprises (301)292-4587.

Mar 20: WV, Huntington. River Cities Comic Con. Elk's Hall, 900 Carter Ave (Ashland), 9th & Carter, I-64 to Exit 6, 185 or 191 to Downtown Ashland, KY (38 tables) 10-4 A:Free Jeff Harper (216)499-6056.

Mar 22: NY, Rego Park Queens. Comic Book and Sportscard Show. Rego Park Jewish Center, 97-30 Queens Blvd. (32 tables) 6-10 A:$1 Marty Margulis (516) 795-4628.

Mar 23: CA, Riverside. The Main Event. 12321 Sampson Ave., Unit R. (40 tables) 5-10 A:Free Don Hughes (909)780-4555.

Mar 23: CA, Walnut. Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 5-9:30 A:Free Frank (909)594-7492.

Mar 24: MA, Foxboro. The Original Baseball Card Night Show. Demetris Convention Center and Sports Bar, 2 Washington St. (55 tables) 5:30-10 A:$1 Steve Lacasse (508)699-6243.

Mar 24: NY, Oceanside. Monthly Comic Book Show. Sons of Italy, 3015 Long Beach Rd. 6-10 A:Free Paul (516)289-7398.

Mar 24-27: MA, Chelsea. Cards and Comics Show. Mystic Mall, Rte One (Carter St.) & Rte 16 (Everett Ave) Mall Hours A:Free Bill Gouvalaris (617)289-8662.

Mar 25: NJ, North Paramus. Sports World Collectible Card and Comic Show Sportsworld, 200 Rte. 17. (55 tables) Fri 5-10, Sat 10-5 A:Free Rob Contino (201)342-8980.

Mar 25-26: NJ, North Paramus. Sports World Collectible Card and Comic Show. Sportsworld, 200 Rte. 17. (55 tables) Fri 5-10, Sat 10-5 A:Free Rob Contino (201)342-8980.

Mar 25–26: TN, Dyersburg. First Regional Card, Comic and Collectibles Show. Dyersburg Mall. (40 tables) Mall hours A:Free Wayne Watson or Benny Cushman (615)473–6603.

Mar 25-27: MI, Novi. Motor City Comic Con. Novi Expo Center, 43700 Expo Center Drive. (1-96 at Novi Road Exit) (200 tables) Fri:2-9, Sat 11-7; Sun 11-5; A:$10 Michael Goldman (313)350-2633

Mar 25-27: NC (&SC), Charlotte. Toy & Collectibles Show. Outlet Marketplace at Carowinds. (40 tables) Fri:5-9; Sat:10-7; Sun:1:30-6; A:Free Gene (803)547-4585.

Mar 26: CA, Pasadena. The Pasadena Cards, Comics and Collectibles Show. The Pasadena Center, 300 E. Green St. (35 tables) 10–5 A:Free Donna Arnott (818)247–9775.

Mar 26: CA, Walnut. Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 10-5 A:Free Frank (909)594-7492.

Mar 26: IL, Oak Lawn. Comic and Card Show. Oak Lawn Pavillion, 9401 S. Oak Park Ave. (59 tables) 10–4 A:$1 Midwest Shows (312)666–9500.

Mar 26: MI, Midland. Comic Book and Sports Card Show. Ramada Inn, 1815 Saginaw Rd. (25 tables) 10-5 A:Free Jim Knarr (517)631-4976.

Mar 26: NC, Greenville. Cardboard Hero's Comics & Sportscard Show. Hilton Inn, 207 S.W. Greenville Blvd (264 Bypass) (35 tables) 9-4 A:$1.50 Buddy Carter (804)231-1969.

Mar 26: NH, Claremont. Comics, Cards & Collectibles. Milestones' Children Center. Charlestown Rd. 9–3 A:$1 Anthony Stancio (603)543–9583.

Mar 26: NJ, Carteret. Comic and Cards Show. St. Demetrius Pavilion, 681 Roosevelt Ave, exit 12 off NJ Tpke. (20 tables) A:$1.50 Sergio Candido (908)855-5852.

Mar 26: NY, Floral Park. Comic Book & Sports Card Show, Masonic Hall, Tulip & Carnation Aves. (28 tables) 10-4 A:$1 Marty Margulis (516)795-4628.

Mar 26: TN, Knoxville. Comic & Sports Cards. Ramada Inn, Exit 378 Cedar Bluff, 1 block from I-40&75. 9-5 A:$1.50 Clay Pogue (615)962-2354

Mar 26: VA, Alexandria. CDA Conventions. Howard Johnsons, 5821 Richmond Hwy. 10–4 A:Free David W. Stebbins (301)870–5620

Mar 26: VA, Arlington. Jubilee Comic Book Con, Howard Johnson's, 2650 Jefferson Davis Hwy. 10-4 Jubilee Enterprises (301)292-4587.

Mar 26: WA, Kirkland. Sports Card & Comic Show. Knights of Columbus Gym at Holy Family, 7300–120th N.E. (Exit 17 East off I-405) (35 tables) 10–5 A:Free Ron and Barb Oakden (206)820–0218.

Mar 26-27: CA, Riverside. The Main Event. 12321 Sampson Ave., Unit R. (40 tables) 10-5 A:Free Don Hughes (909)780-4555.

Mar 26–27: FL, West Palm Beach. Sportscard and Comic Show. Sportscard City, 897 S. Congress Ave.(One mile south of airport next to Burger King in plaza). (25 tables) 10–6 A:Free Brian Patrick(407)684–6887.

Mar 26–27: KY, Bowling Green. Regional Quarterly Collectibles Show. Greenwood Mall. (40 tables) During mall hours. A:Free Chase Loaded Productions (615)473–6603.

Mar 26-27: NJ, South Plainfield. World of Cards & Comics Convention. Middlesex Mall, Shelton Rd. Sat 10-9:30, Sun 11-5 A:Free Tony (908)968-3886.

Mar 26-27: NJ, South Plainfield. World of Cards & Comics Convention. Middlesex Mall, Shelton Rd. Sat 10-9:30, Sun 11-5 A:Free Tony (908)968-3886.

Mar 26–27: NY, Mohegan Lake. Comic Book and Sportscard Show. Westchester Mall, Rt. 6 (between Bear Mtn. Pkwy. and Taconic Pkwy.). (30 tables) Sat. 10–9, Sun. 11–6 A:Free Kim Vida Productions (908)525–8089.

Mar 26: TX, Arlington. Sports Card & Comic Show. Comfort Inn. (34 tables) 9–4 A:$2 Duane Bates (817)276–8794.

Mar 27: CT, Milford. Sports Card Show. K of C Hall, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). (40 tables) 9:30-3:30 A:$1 Bill Walsh (203)878-4101.

Mar 27: DE, Wilmington. Tri–State Comic Convention. Radisson Hotel, Rt. 202 next to Concord Mall, I–95 exit 8. 11–4 A:$3 Tri–State Comics, Inc. (302)529–7422.

Mar 27: IL, Orland Park. Orland Park Comics and Cards Show. Civic Center, one block west of LaGrange Rd. at 147th St. (60 tables) 9-3 A:$1 John Leary (708)423-1758.

Mar 27: IL, Skokie. Niles' Little Shop of Comics & Cards Show. Holiday Inn at Northshore, 5300 W. Touhy. (40 tables) 10–3 A:$1 Joe Dadivas (708)297–0113.

Mar 27: KY, Bardstown. 27th Annual Antique Show (Some Toy dealers) Nelson County High School A:$3 Don Comer (502)348-8503

Mar 27: MD, Columbia. Jubilee Comic Book Con, Holiday Inn Rt. 175, & 1 7900 Washington Blvd. 10-4 Jubilee Enterprises (301)292-4587.

Mar 27: MD, Towson. Comic Book and Trading Card Show. Sheraton Hotel, 903 Dulaney Valley Rd. (65 tables) 10–4 A:$2 Capital Associates (703)503–5834.

Mar 27: MI, Saginaw. Comic Book and Sports Card Show. Sheraton Inn, I675 and Tittabawassee Rd. (35 tables) 10-3 A:Free Jim Knarr (517)631-4976.

Mar 27: NC, Greensboro. Cardboard Hero's Comics & Sportscard Show. Howard Johnson Plaze Hotel, 415 Swing Rd (Exit 213 off I-40) (40 tables) 9-4 A:$1.50 Buddy Carter (804)231-1969.

Mar 27: NJ, Clifton. Cards, Comics, and Collectibles. Clifton Boys and Girls Club, 802 Clifton Ave. 10-4 A:$1 Gary (201)340-2218

Mar 27: NJ, Robbinsville. Central New Jersey Comic Book & Trading Card Show. Washington Twp. Vol. Fire Dept., Rt. 130 (3 miles from Turnpike Exit 7A). (45 tables) 9:30–3:30 A:$2 Emcee Conventions (609)448–7585.

Mar 27: NJ, Somerdale. Valiant Comics Birthday Con. Raws–Tait VFW, 10 Kennedy Blvd. 10–3 A:$3 Jeff Garrity (609)848–6347.

Mar 27: NY, Farmingdale. Comics, Sports & Non-Sports. Masonic Temple, 197 Hempstead Tpke, Rte 24. 10-4 A:Free Stanley (516)242-2266

Mar 27: NY, Farmingdale. CS Collectibles. Masonic Temple, 197 Hempstead Tpke, Rte 24. 10-4 A:Free Stanley (516)242-2266.

Mar 27: OR, Eugene. Eugene Comic Book Show. Lane County Fair Grounds, 796 W. 13th (50 tables) 10:30–5 A:$2.50 Nostalgia Collectables (503)484–9202.

Mar 27: PA, Allentown. Allentown Comic Book Show. Holiday Inn West, I–78 Exit 14A. 10–4 A:Free Comicquest (215)966–0199.

Mar 27: PA, Pittsburg. Jubilee Comic Book Con, Holiday Inn, (Greentree) I-279 Exit 4. 10-4 Jubilee Enterprises (301)292-4587.

Mar 27: PA, Wilkes–Barre. Zoob Comic Book and Card Convention. Howard Johnson's, Kidder Street. 9–7 Frank Kosa (717)823–9332

Mar 27: TX, Dallas. DFW Sci-Fi & Action Figure Toy Show. Dallas Parkway Hilton (635 & N. Tollway) 10-5 A:$3 Ben Stevens (214) 578-0213

Mar 30: CA, Riverside. The Main Event. 12321 Sampson Ave., Unit R. (40 tables) 5-10 A:Free Don Hughes (909)780-4555.

Mar 30: CA, Walnut. Baseball Cards, Comics, McDonald's & Racing Collectibles. Frank and Son Warehouse, (150 tables) 19465 East Walnut Dr. N. 5-9:30 A:Free Frank (909)594-7492.

Mar 30: NY, Seaford. Wednesday Night Comic Book and Sports Card Show. South Street Restaurant, 3882 Sunrise Hwy. (32 tables) 6-10 A:$1 Marty Margulis (516)795-4628.

APRIL

Apr 1: NY, Brooklyn. Brooklyn's Friday Night Show. St. Dominick's Church, 20th Ave and Bayridge Pkwy (75th St). (50 tables) 6-10 A:Free Scotty O'Donnell (718)251-2075.

Apr 2: CA, Pasadena. The Pasadena Cards, Comics and Collectibles Show. The Pasadena Center, 300 E. Green St. (35 tables) 10–5 A:Free Donna Arnott (818)247–9775.

Apr 2: IL, Moline. B&L Sports Card and Comic Show. American Legion, 1623 16th Ave. (30 tables) 10–4 A:$1 Bob and Linda Lake (309)786–8097.

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Because of the tremendous response to Comic Book Calendar we have decided to print these guidelines , in hopes of eliminating the problems that some of you have called in about. We are also trying to restructure the process so please follow the format below when sending in your showdates:

1. Address correspondence to Sandy Fryer.
2. Please indicate which magazine you would like your dates to appear in (*CT&V, CVM, or Triton*).
3. Use this format: date, state, city: name of show, place of show, number of tables, time(s), admission price(s), contact person, phone number. Please do not send flyers. Lists not in this format will not be printed.
4. Type all showdate information.
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WITH ONE MAGIC WORD SHAZAM!™ A RETROSPECTIVE

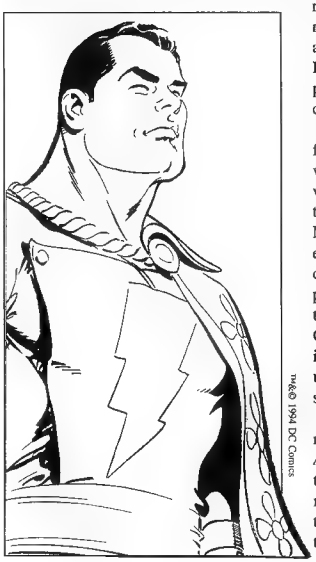
by Harvey Mercadoocasio

Watch out, Superman! Out of the way, Batman! It looks like the World's Mightiest Mortal is back in action as Billy Batson is again uttering that magical word, "Shazam", to become Captain Marvel.

The Big Red Cheese, as he is affectionately called, has had a career filled with the highest highs and lowest lows, from his first appearance in 1940, to his most recent appearance in the graphic novel, *The Power of Shazam!*

Going back to this hero's beginnings, *Whiz Comics* #2 published by Fawcett Publications (retitled from an ashcan called *Flash Comics* #1 because DC had already attained the copyright) presented a young orphan named Billy Batson whose uncle cheated him out of an inheritance and threw him out into the street, leaving him homeless. However, Billy obtained a job selling newspapers. One night, he met a stranger who wore a slouch hat and trenchcoat. The stranger took him to a weird subway car which transported both of them to an unknown subterranean cavern. From there, Billy was led to a marble throne where he met the ancient wizard, Shazam. The wizard revealed that he had fought with the forces of evil for over 3,000 years, using the wisdom of *S*olomon, the strength of *H*ercules, the stamina of *A*tlas, the power of *Z*eus, the courage of *A*chilles and the speed of *M*ercury. The wizard, knowing that Billy was honest and virtuous gave Billy his powers. Billy received these powers by speaking the wizard's name and subsequently, after a bolt of lightning, became the adult Captain Marvel. Captain Marvel could fly, utilize super speed and super strength and was indestructible. His powers were somewhat similar to Superman's, which would be both a curse and a blessing to him in the annals of comic books.

Captain Marvel was created by Fawcett editor, Bill Parker, and visually designed by Charles Clarence ("C.C.") Beck. Beck modeled Captain Marvel after actor Fred MacMurray (whose most famous movie role was as the insurance salesman in *Double Indemnity*). Captain Marvel's costume was inspired by a drawing Beck himself had previously done as a costume illustration for the light operetta, *The Student Prince*. Beck added the lightning bolt insignia to make him look the part of a superhero. The look of Captain Marvel was intended to be cartoony, but was an easy look for other artists following Beck to emulate.



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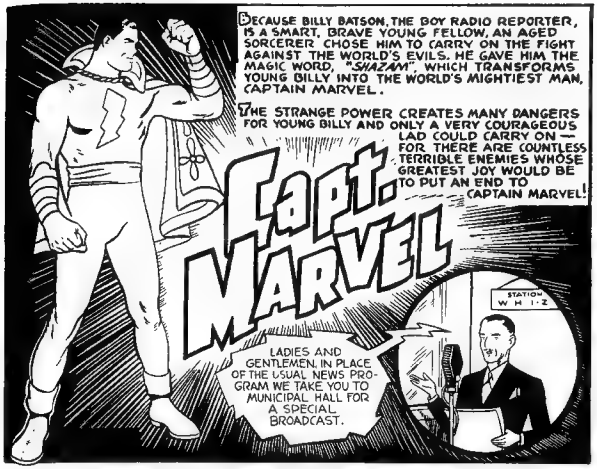
Captain Marvel's worst enemy was also introduced in *Whiz Comics* #2. A short, bald, bespectacled and ugly man dressed in pharmacist's garb with black pants and shoes, Dr. Sivana was the epitome of the mad scientist with the ambition to be the rightful ruler of the universe. Of course, Sivana would start with Earth, and constantly face defeat throughout Captain Marvel's exploits, but would return again and again.

The initial story was presented in a very simple, unpretentious style. The heroes and villains were easily defined. Emphasis on simplicity combined with childhood wish fulfillment of being able to turn into an adult and solve the world's problems just by saying a magic word, stuck with the comic book readership. Captain Marvel was easier to relate to than Superman, an alien from another planet, or Batman, who went the Doc Savage route and trained himself to physical perfection in his fight against crime.

As a result of the Parker/Beck formula, the Captain Marvel mythos would expand. Pulp and science fiction writer, Otto Binder, was tapped in 1941 to script the adventures of Captain Marvel, adding to this formula by emphasizing the humanity of the character as a regular guy. Binder pushed the corniness of the character to the hilt, while making the existence of Captain Marvel dependent on Billy's wits in escaping traps when his mouth was usually gagged, preventing him from saying the magic word.

Captain Marvel received his own regular comic book, *Captain Marvel Adventures* in 1941. He also reached the theaters in the same year with a Republic movie serial starring Tom Tyler in the title role battling the evil machinations of the Scorpion, as well as appearing in a


BECAUSE BILLY BATSON, THE BOY RADIO REPORTER, IS A SMART, BRAVE YOUNG FELLOW, AN AGED SORCERER CHOSE HIM TO CARRY ON THE FIGHT AGAINST THE WORLD'S EVILS. HE GAVE HIM THE MAGIC WORD, "SHAZAM", WHICH TRANSFORMS YOUNG BILLY INTO THE WORLD'S MIGHTIEST MAN, CAPTAIN MARVEL.
THE STRANGE POWER CREATES MANY DANGERS FOR YOUNG BILLY AND ONLY A VERY COURAGEOUS LAD COULD CARRY ON — FOR THERE ARE COUNTLESS TERRIBLE ENEMIES WHOSE GREATEST JOY WOULD BE TO PUT AN END TO CAPTAIN MARVEL!
Capt. MARVEL
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number of licensed products including toys and Big Little Books. (Captain Marvel would also be involved in early Golden Age crossovers battling a temporarily misguided Spy Smasher, and later on his career a storyline that went through 25 issues of *Captain Marvel Adventures* battling the Monster Society of Evil. This predated other companies' attempts at multi-issue storylines.)

As if this wasn't enough, the executives at Fawcett Publications decided that there was room for more Captain Marvel product and so the original superboy and supergirl were created. Captain Marvel, Jr. first appeared in 1941 in the midst of a Captain Marvel/Bulletman crossover in *Whiz Comics* #25. Junior was really Freddy Freeman, a newsboy crippled by Captain Nazi who was given his powers by the Captain himself. (He would change by saying "Captain Marvel." Oddly enough, he was one of the few heroes who couldn't say his own name.) Mac Raboy designed Junior, who appeared in a blue costume instead of red, but still looking like a 15 year old boy as opposed to an overmuscled teenager like Robin or Bucky. On the other end, Billy discovered that he had a sister, Mary Batson Bromfield, who inherited the power when Billy received his. She became Mary Marvel in *Captain Marvel Adventures* #18. (Jack Binder, Otto Binder's brother, was responsible for the character's original design.)

Throughout the '40s, the Captain Marvel titles outsold the Superman comics. Concerned about this, the DC comics lawyers brought about copyright infringement suits starting in 1941 claiming Captain Marvel was a copy of the Superman character. Taking 12 years to settle, Captain Marvel finally lost the suit and faded away from an imploding comic book market in 1953.

(When Captain Marvel's demise took place in Britain, he was immediately replaced by a similar character called Marvelman in 1954. Marvelman retired in the late '60s. In 1982, he was revived by Alan Moore and Garry Leach with a critically acclaimed series that appeared in *Warrior* magazine. He was brought to America by Eclipse Comics under the new name of Miracleman.)

In the 1960s, while Billy Batson and family were frozen in limbo, other publishers decided to use the Captain Marvel name to create their own magic.

MF Publications in 1966 used the Captain Marvel name for a humanoid robot from outer space who could fly, had super speed, could shoot laser beams from his eyes and was able to split his joints from his body. He ended up taking the guise of Roger Winkle, professor of archaeology at Dartmoor College. He also had a sidekick named Billy Baxton, and fought villains like Tinyman. MF's *Captain Marvel* series lasted until 1967.

In 1967, Stan Lee and Gene Colan created a new Captain Marvel for Marvel Comics that first appeared in *Marvel Super-Heroes* #12 before moving into his own title. This Captain Marvel was an alien soldier who was originally sent to Earth to investigate the possible threat of Earth to the Kree empire. Mar-Vell, the alien soldier eventually began to appreciate the human race and fight against the Kree with his powers of flight and super-strength. Unfortunately, the title wasn't turning that many heads. However, the magic was beginning to build in *Captain Marvel* #18 when Roy Thomas and Gil Kane took over the title, paying homage to the original at the same time. His costume changed from a white bodysuit with a green helmet to a red, blue-black and yellow bodysuit. Mar-Vell, in the story ended up trapped in the Negative Zone, only to be released when Marvel mainstay Rick Jones struck his bracelets together.

Mar-Vell gained critical acclaim during his bout with the powerful Marvel villain, Thanos, in *Captain Marvel* #25-33 as plotter/artist Jim Starlin turned the magazine into an epic of escalating cosmic proportions. After Starlin left the title, so did the magic. The book returned to a middle-of-the-road format.

AS MARY BATSON SPEAKS THE NAME OF THE ANCIENT WIZARD, A MYSTIC BOLT STRIKES, CHANGING HER INTO...
...MARY MARVEL, THE WORLD'S MIGHTIEST GIRL!
IT WOULD TAKE AN HOUR TO REACH THE CITY BY CAR...
BOOOM!
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Mary Marvel in the 1970's by Bob Oksner

Ultimately, Starlin returned to kill the Kree crusader with a bout of cancer in *The Death of Captain Marvel*, Marvel's first graphic novel. Jim Shooter, Roger Stern and John Romita, Jr. created another Captain Marvel in 1982, first appearing in *Amazing Spider-Man Annual* #16, a black woman who, while not conforming to the expected Captain Marvel stereotype, never picked up the popularity of her predecessor.

CAPTAIN MARVEL JR. SPEEDS FORTH ON HIS STRANGE ERRAND.
IT MAY BE UTTERLY CRAZY, TRYING TO GO INTO THE FUTURE, BUT NOTHING VENTURED, NOTHING GAINED!
OOOOOO
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In 1972, DC licensed the rights to the original Captain Marvel, and began to publish him again under the title, *Shazam!* DC could not use the Captain Marvel name since Marvel already had the trademark. Nonetheless, not only was the Captain back, but C.C. Beck also returned to illustrate a ten issue run. Unfortunately, the return of the World's Mightiest Mortal didn't gain as much momentum as other revivals in the Silver Age like Captain America or the Flash. The simplicity, as DC directed it, just held the status quo. It sold well enough to continue publication, but it wasn't a world shaker like it was in the '40s.

Despite this, there was still a great deal of licensing potential for the Big Red Cheese. In 1974, Filmation, traditionally an animation company that produced television cartoons for Saturday mornings, decided to use *Shazam!* as a vehicle for their first live action series. The show focused on Billy Batson and his friend, Mr. Mentor, driving around the country. The two would encounter teenage problems like drugs and prejudice that Billy and his alter ego, Captain Marvel, would have to resolve. The show ran successfully for three seasons. Billy Batson was played by teen idol Michael Gray, and Captain Marvel was played by Jackson Bostwick (who left after a salary dispute) and John Davey.

(In 1982, Filmation again produced new *Shazam!* episodes for a show called *Kid Super Power Hour*, this time in animated form and more faithful to the comics, featuring not only Captain Marvel, but also Mary and Junior.)

After the television series ended, DC took *Shazam!* in a different direction starting with issue #34. Stories and art became reflective of other comics produced during the '70s with a focus on realism, and more traditional superhero storytelling. E. Nelson Bridwell, long time Captain Marvel fan and current writer, made the transition easy and unobtrusive, with another fan, Don Newton taking over the art (after Alan Weiss drew issue #34). *Shazam* was cancelled with #35, and the feature moved to *World's Finest Comics* (#253-281), and then to *Adventure Comics* (#490-492).

In DC continuity, it was established the Marvel Family lived on their own Earth, unfortunately struggling with stagnancy until the *Crisis On Infinite Earths* series in 1985. The series' purpose was to eliminate DC's growing multiple Earths population (Earth-1, Earth-2, Earth-X, etc.) and replant all the DC heroes on one Earth. DC again revived the character, starting him from scratch. First, he appeared in the mini-series, *Legends* in 1986 where a neophyte Captain Marvel met Superman, Batman and the rest of the DC contingent. At this point, he appeared in the new revamped *Justice League*, and his own mini-series by Roy Thomas and Tom Mandrake called *Shazam: A New Beginning* as Thomas and Mandrake tried to restructure the character to the 1980s, with little success. Again, Captain Marvel floundered. His appearances in the unsuccessful *War of the Gods* mini-series were marred by deadline problems.

Finally in 1994, Jerry Ordway, writer/artist of *Superman*, decided to rebuild Captain Marvel once more, in the tradition of John Byrne on *Superman* and George Perez on *Wonder Woman*, in a graphic novel entitled *The Power of Shazam* that came out in January featuring new versions of Billy, Shazam and Dr. Sivana. This will be followed, confirmed DC Comics publisher Paul Levitz, by an ongoing series in the fall with Ordway returning as writer.

In the meantime, just say the magic word as DC hopes to revive one of the classic heroes of the Golden Age and bring back the magic.

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Dr. Sivana, the world's most wicked villian, planning to defeat Captain Marvel

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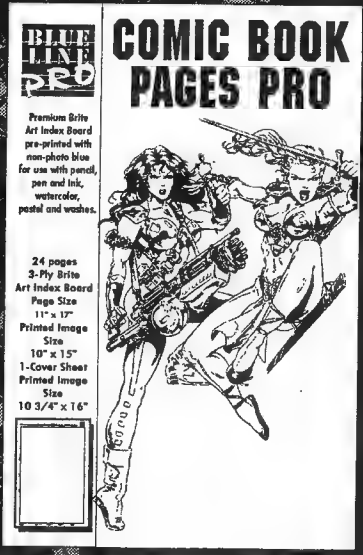
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WRITER'S BLOCK

by Marv Wolfman

The name of this column is "Writer's Block." The subject for this installment is Writer's Blocks. This is late getting Into *Comics Values Monthly* because, you guessed it, a writer's block.

We all face blocks of one kind or another. This particular block was caused by January's Northridge Earthquake out here in California. Unless you've been through a quake as big as this one, you can't know what it's like. That is the short and simple of it. You can experience, as I have, smaller quakes, or even the same size quake that is centered so far away from you that all it does is rattle your picture frames, but when you go through something as big as this one, and then go through approximately 2,500 aftershocks, well, the idea of sitting down and thinking doesn't seem to come naturally.

This is one reason for a writer's block. A drastic reason to be sure, but a reason. Others might be health (the flu, colds, or just stuffy head), the weather (it's so nice outside who can work? It's so cold outside who can work?), or trauma, laziness, or anything else along the way. Sometimes a writer's block can be caused by fear. You're coming close to deadline and you don't have an idea and because you don't have any ideas you stay away from the computer which brings on more nervousness and even later deadlines. Sounds dumb? Why don't we just sit down and work? Hell, if I knew that I'd never be late. But the truth of the matter is there are times when you simply can't stand to look at the computer screen. Sometimes doing anything but is better than working even when you feel that horrible pain inside your stomach and chest because you know the deadline you're avoiding is still there no matter how much you wish it to go away.

Before I get into how to push through writer's blocks (there is no answer to this, by the way), let me tell you about my worst block. I'd been writing for almost twenty years without a single writer's block. I watched my friends fall by the wayside as block after block hit them for days and even weeks at a time while I sailed on through. Then, after a personal problem, I moved out to the West Coast and my first block hit me. Bad. It lasted for over a year. When I looked at the computer I would start to feel sick. At that moment I hated the very idea of writing. I didn't have a single idea and even if something came I had no desire to work. Yet, I still had to get work done. Perhaps not as much work as I used to, but I still had stuff to write. Monthly deadlines don't go away unless you lose a book because of lateness (which I did at that time) or give up an issue here or there to try to get ahead (which I also did). I was down to one book, *The New Titans*, and had to keep writing even if I didn't want to.

There was only one way to work under these circumstances. I just wrote. Sounds simple? Believe me, it isn't. You may laugh, but there was real pain sitting down to work. But I kept saying to myself that I would write and I didn't care if it was good or bad. I would just write and hope my instincts and abilities (in that order) would carry me through. Besides, if I wrote anything, I could always rewrite after. For some reason I could rewrite. I just found writing hard.

You learn a lot of tricks when you write for awhile. I don't mean tricks like write shorter sentences or write less copy. Fact of the matter is, when you're blocking, the problem isn't writing lots of words, it's writing to the point. When

a block hits you often write and write without purpose or direction. When you're cooking you can pare down your thoughts to the most important words. Your dialogue is shorter. Your scene descriptions to the artist tells him exactly what you want instead of rambling all over the place. You choreograph your fight scenes perfectly. Your characters sing.

But you do learn tricks. How to put together a scene. How to establish a character through motivation instead of through plot. You know how to keep your characters moving. And if you're lucky, you can crack enough jokes so the story will be somewhat entertaining even if the story itself hasn't an original thought to it. Is that horrible to admit? Yes. Is it necessary? Yes. The deadlines are there and they are not going away. You have to force yourself to work even when you don't want to work. So you hope you can construct a story with enough twists and turns that the readers will still enjoy it even if some of the spark is gone.

And very often you fail because readers are intuitive and they sense that missing spark. But if they like your work, based on years and years of proving you can hit homers, or at least triples, they will stick with you as long as the story still has something of interest. They, like you, are in it for the series, not for each and every issue. If you think of a book as a series it may have high points and low points, but if the high points are really high, readers can forgive some valleys. You may not like writing like that, but unless you are independently wealthy (which rules out 99% of us), you still need that monthly check to pay the bills, so you'd better learn technique and craft as well as writing from the gut.

Many of the best writers in comics write from the gut. That is they instinctively know what is right. Their dialogue sings, their plots move, their ideas are always solid. But when instinct goes, they have nothing to fall back on which is why you see such a high turnaround of creators in comics. Since you are forced to churn out so much work to make a living, you have to keep generating ideas even when ideas aren't coming. If you write solely from instinct, you are going to suffer the most. If you have learned to write from craft as well as instinct, you can push your way past the problems and eventually work yourself back to normal production.

Writer's blocks bring out the worst in you. You are certain you will never write again. You know your material is below par and late as well. Julie Schwartz once said there are three criteria for all comics writers, and as long as you make two of the three criteria work, you will always get work. They are A: Quality. B: On Time Performance. C: You're easy to work with. But when you're on a writer's block your quality is down, you are late, and because of both you are usually nasty and snappish. Three strikes.

This isn't a positive column to write, especially for someone whose production these past two weeks has fallen off, but it's the truth. But the answer is work through the problem. Keep plugging away no matter how hard it might be, and keep as positive an outlook as you can. Also, when you simply can't work, get up from the computer, go out, see a movie, play some ball, do something. If you stay at the computer you will only continue to punish yourself and sink deeper into the block. Have some fun. At worst you've had fun. At best you may have pushed away some of the problems that prevented you from writing.

Good luck. I know what you're going through. This column has not been easy to write.

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Marv Wolfman is currently writing The New Titans *and* Deathstroke, The Terminator *for DC Comics, and* The Man Called A•X *for Bravura.* A•X *premieres this summer and will be a knockout.*

We at Comics Values Monthly *would like to thank Marv Wolfman again for all the work he did for us and for being the first person ever to work on Writer's Block. We at* CVM *would also like to thank Tom Mason of Malibu Comics for sending us all the fantastic graphics for Marv's Writer's Block articles.*

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VOOTIE!
OUR FIRST PLACE WINNER IS JOHAN CIAMAGLIA OF QUEBEC, CANADA.
AS PROMISED, JOHAN WILL RECEIVE THE OFFICIAL C.V.M/FLINT PERRY JACKET AND HIS CHARACTER BATTLES FLINT IN THIS MONTHS EXCITING EPISODE.
OUR SECOND PLACE WINNER IS WES BEYRENT OF NEWTOWN, CT.
FOR HIS AWESOME TALENT, WES WILL RECEIVE A FREE COPY OF C.V.M'S COMIC BOOK ARTIST GUIDE.
AND FOR THEIR GREAT EFFORT, WE WOULD LIKE TO GIVE HONORABLE MENTION TO JONATHAN JUDY OF MARTINEZ, GA. RICKY OWENS OF ELIZ. CITY, N.C. SHAWN CUNNINGHAM OF WATERTOWN, N.Y. JONATHEN BALENTINE OF SOUTH BEND, IN. WILLIAM SILVERMAN OF SEFFNER, FL. KERMIT SPEARS OF SAN LUIS OBISPO, CA. REBECCA CRANE OF PARKLAND, FL. BRAD CONNOLL OF TRENTON, MI. AND JAMES GEORGARIS OF STRUTHERS, OH.

FLINT PERRY
BY MOORE
TO MARY-LOVE FLINT
FLINT TRIES TO STAY WARM IN THE CONFINES OF THE PUBLISHER'S DAMP, DARK DUNGEON...
I HAD TO BURN THE REST OF MY SUIT TO GET THIS FIRE GOING.
IT'S SO DARK HERE. I CAN HARDLY SEE!
CRICK!
HUH? WHAT WAS-
THAT?
HOLY SON OF A JACKAL PIG!!
RRRRRRRR...

UGNN!!
THIS CREATURE IS FAST.// I DIDN'T EVEN SEE THAT COMING!
AND HE'S MUCH STRONGER THAN MYSELF!! I DON'T HAVE A CHANCE!!
©1994 BY MARC
ZAP
WHOA!! A BLAST FROM BEHIND ME!
GRAB THE CREATURE, FLINT. HE'S ONLY STUNNED!
I'LL HELP YOU ESCAPE!
PRINCESS FATIMA!! WHY ARE YOU HELPING ME?
BECAUSE I WANT YOU IN MY LIFE.
YOU SHOULD KNOW, FLINT... THAT CREATURE YOU WERE FIGHTING...
...IS ACTUALLY PROFFESSOR DEVON!

BACK ISSUE BITS

by *Kevin Ohlandt*

The highly anticipated (and fully painted) *Marvels* title was released at the end of 1993; however, due to the high price of $5.95, the print run was considerably lower than what it might have been. As a result, the first two issues sold out within a week. Currently, both fans and retailers cannot find these issues anywhere. Because of this, *Marvels* is easily the hottest back issue book in the market this month.

Daredevil is experiencing continued re-interest after years of being in a sales-slump. Although the "Fall From Grace" storyline has ended, back issue sales of the costume-changing and return of Elektra storyline are continuing to sell in high numbers. The *Daredevil: Man Without Fear* mini-series has shown no signs of slowing down, either.

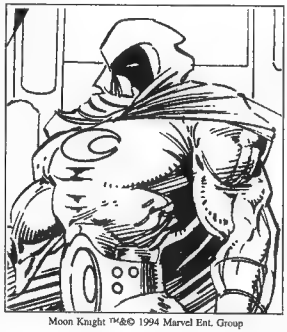
The verdict is in, and the fans like the fact that Sabretooth has joined the X-Men in *X-Men Unlimited* #3. This, combined with its higher cover price and lower print run, has made this book and its continuation in *X-Men* #28 very hot issues. However, *X-Factor* and *X-Force* are beginning to show signs of waning fan interest.

Also selling well are the X-Men mini-series published in 1993: *Deadpool*, *Sabretooth* and *Gambit*.

Last, but not least, from the Marvel front: Stephen Platt continues to attract new readers with his "McFarlanesque" artwork. *Moon Knight* #55-57 are extremely hard to find, and people continue to "prophet" from his art. Look for #56 and #57 to remain the hardest to locate.

Unfortunately, all is not well in the land of Image. Back issues, with the exception of *Spawn*, have ground to a halt. High print runs never bode well in the back issue market, and Image continues to be the latest example of this truism, month after month.

Batman and Superman have lost the steam they had over the last summer as the cold winter months have not been kind to DC's staple heroes. Azrael as Batman has not gone over too well, and Superman fans want to see the Doomsday rematch. When both these events occur in the summer of '94 (as Doomsday returns, and Knightquest ends) look for the back issue sales of these two perennial favorites to increase.



Moon Knight ™&© 1994 Marvel Ent. Group

Green Lantern received a makeover last month, and the fans seems to be split. Some readers like the new Green Lantern, while others want Hal Jordan back now! Nonetheless, *Green Lantern* #48 and 49 sold very well, translating into strong back issue sales. These issues caught many fans unaware, leaving them without a copy of the first two installments of "Emerald Twilight."

Sandman and *Hellblazer* continue to be the top Vertigo sellers. In addition, the original *Books of Magic* mini-series has proven to be very difficult for fans to find. With an upcoming series, look for this trend to continue.

The Malibu Ultraverse imprint continues with strong back issue sales. The ironic twist to this is that it is not the first issue being coveted by fans, it is actually the second and third issues. As is the case with most series, the second and third issues had much lower print runs than the first issue. Past examples of this phenomenon include Marvels's *G.I. Joe* #2, *Ren & Stimpy* #2 and #3, and *Conan* #3.

The new Legend imprint from Dark Horse is a success. As a result, the characters in these books will begin to generate interest in the back issue market. Mike Mignola's Hellboy was introduced in *Next Men: Faith* #3 (*Next Men* #21), and Art Adams' Monkeyman & O'Brien were introduced in *Dark Horse Presents* #80. These issues sold very well when first released, so look for a shortage when they hit the back issue market.

Valiant continues to lose back issue sales, with *Magnus: Robot Fighter* and *Harbinger* being the hardest hit. Prices have dropped considerably on these books. (However, current Valiants are doing much better than in recent months.) *Ninjak* #1 was under-ordered compared to previous Valiant first issues, and the first appearance of the Armorines in *X-O Manowar* #25 has caused some interest (as they are slated to appear in their own series the following month).

CVM Flashback: February 1986

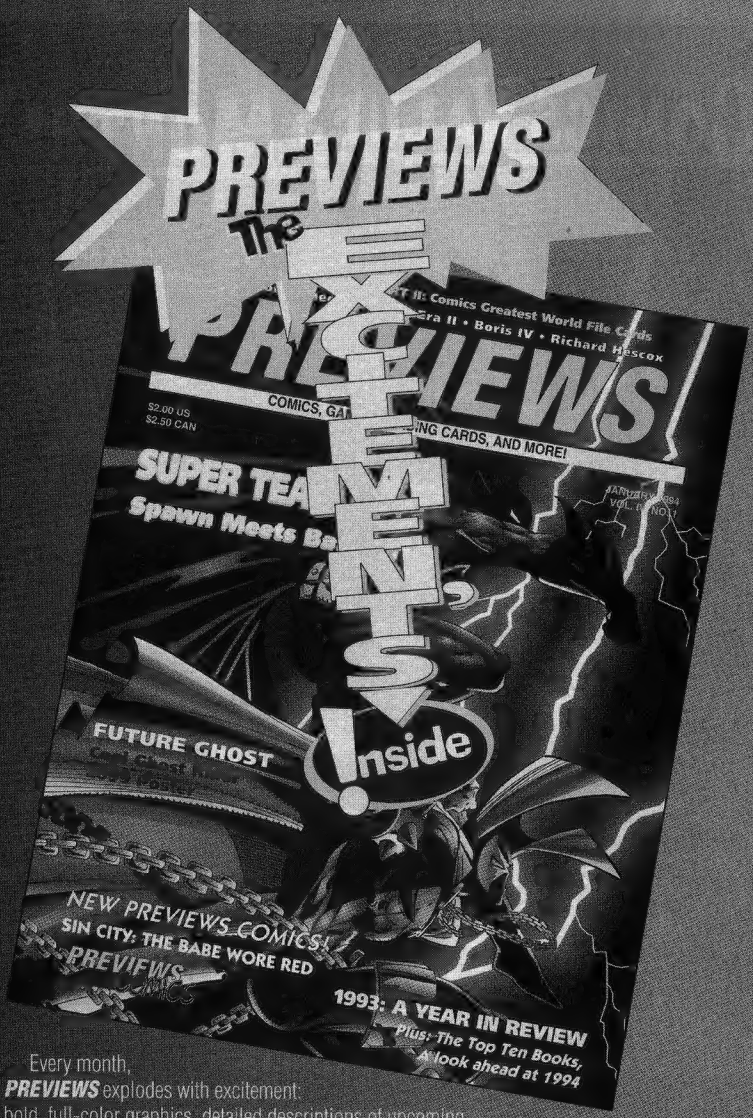
The cover feature was Thundercats #1, *from Marvel's Star imprint. The comic book was based on a highly rated syndicated television cartoon series. The series also brought out a line of toys and action figures. Initially, this title was highly collectible; much like* G.I. Joe. *(In later years,* Thundercats *and* G.I. Joe *went down in interest and price.) Today, Marvel keeps up the tradition of television cartoon adaptations like* Ren and Stimpy *and* Beavis and Butt-Head, *which are currently very collectible.*

Top Ten Recent Back Issues

1. *Moon Knight* #55-57
2. *Daredevil* #319-325
3. *X-Men Unlimited*
4. *Dark Horse Presents* #80
5. *Ninjak* #1
6. *Bone* #1-11
7. *Fantastic Four* #381
8. *Green Lantern* #48-49
9. *Prime* #1-3
10. *Gambit* #1,2

Top Ten Silver Age/1970s

1. *Fantastic Four* #48
2. *Silver Surfer* #1
3. *Spectre* (first series) #1
4. *Amazing Fantasy* #15
5. *Amazing Spider-Man* #1
6. *House of Secrets* #92
7. *Uncanny X-Men* #1
8. *Showcase* #4
9. *Fantastic Four* #1
10. *Brave & The Bold* #28



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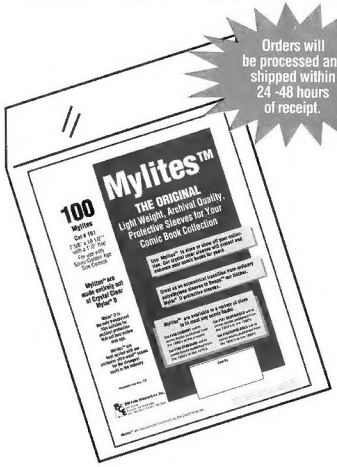

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